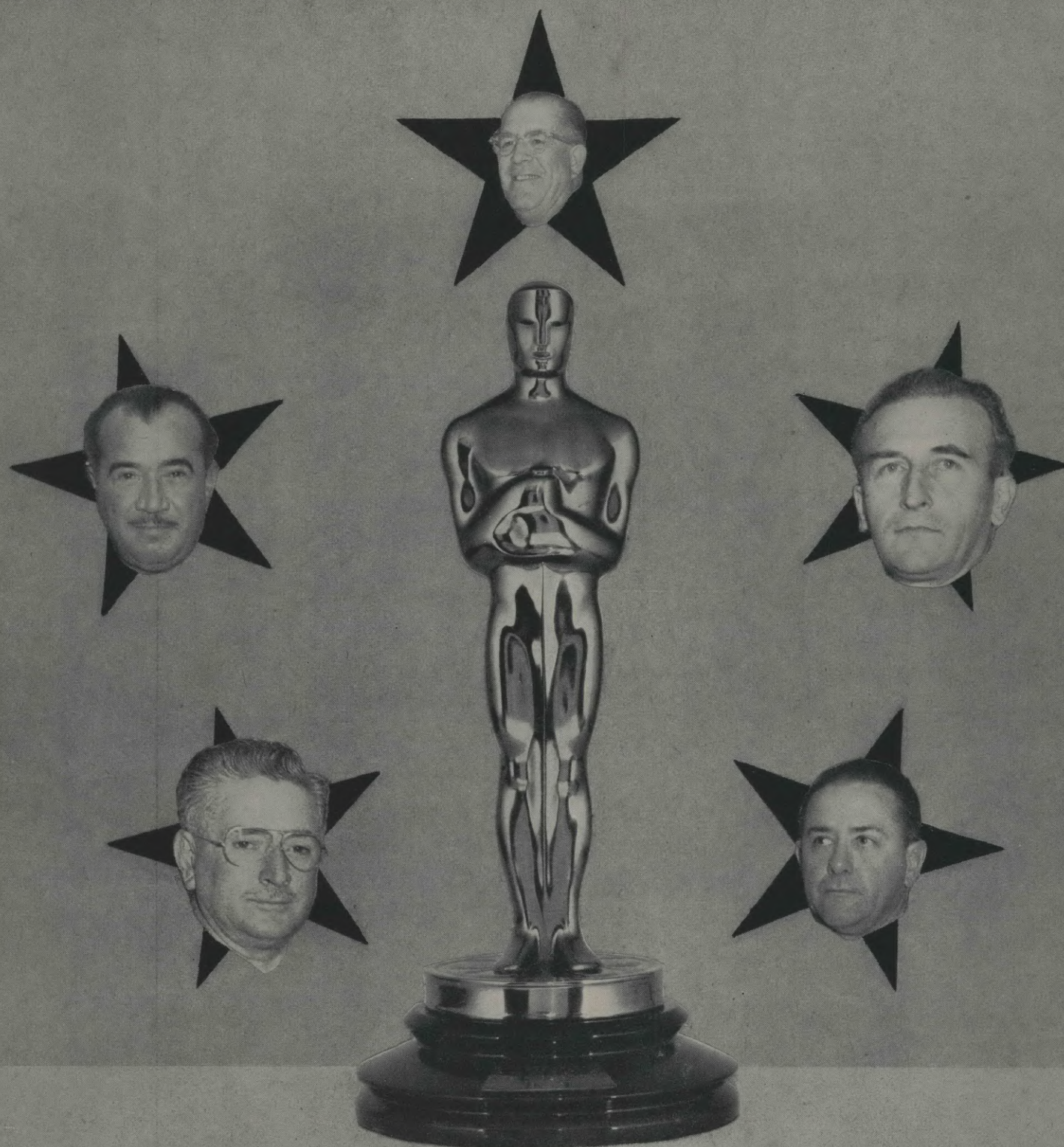


AMERICAN

25c

\$3.00 YEARLY IN U. S.

Cinematographer



This Issue— • **ACADEMY AWARD WINNERS**
• **TELEVISION PHOTOGRAPHY SECTION**

APRIL
1949

DU PONT

Announces

A NEW FAST FILM

DU PONT *High Speed Pan*
TYPE 428

If you use sheet film here is the answer to your film problems . . . the New Du Pont High Speed Pan Type 428. It's fast . . . but it's more than that. It's versatile. At the recommended speed ratings it gives you perfectly balanced negatives . . . indoors or out . . . by daylight, by photo or electronic flash. But, you can go beyond that. As long as there is sufficient light to register on the film you can get a printable

negative. The reason for this amazing reserve of speed results from the extended contrast of this film . . . contrast that extends right down to the "toe" of the exposure curve. With the new Du Pont High Speed Pan Type 428, you are loaded for any kind of picture.

Your "Defender" dealer has it on his shelves now . . . in the distinctive blue and yellow package. Ask for Du Pont High Speed Pan Type 428.



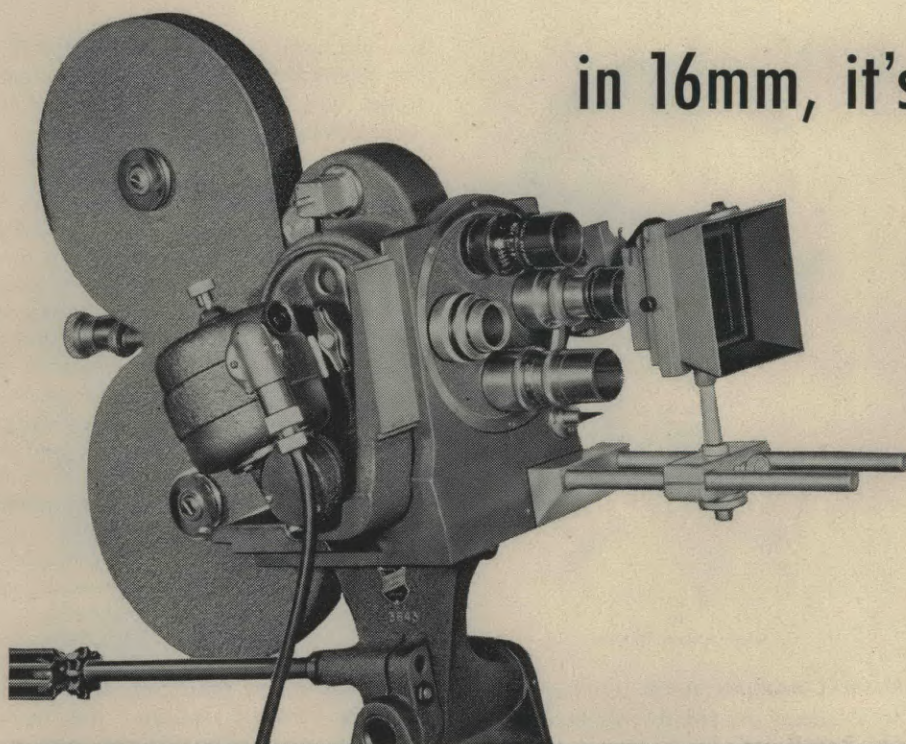
BETTER THINGS FOR BETTER LIVING
... **THROUGH CHEMISTRY**

E. I. DU PONT DE NEMOURS & CO., (INC.)
Photo Products Dept., Wilmington 98, Delaware

In Canada, Canadian Industries Ltd.,
912 New Birks Building, Montreal, P. Q.

TUNE IN "CAVALCADE OF AMERICA"
MONDAY EVENINGS - NBC - COAST TO COAST

For OUTSTANDING PERFORMANCE



in 16mm, it's the FILMO SPECIALIST

Especially designed for advanced photographers, amateur or professional, this superb 16mm motion picture camera is fully capable of any assignment. Shift-over focusing on a full-frame image . . . 4-lens turret head . . . 7 operating speeds for every requirement, including true slow motion. Uses external film magazines or (internally) 100-foot spools. Three power sources: spring motor, hand crank, and 12-, 24-, or 115-volt electric motor. Ask your Bell & Howell dealer to demonstrate this tremendously versatile precision camera.

in 35mm, it's the EYEMO

A leading favorite for years among discriminating professional photographers. Models to meet every need. Model Q (right) has three-arm offset turret . . . prismatic focusing magnifier (for direct viewing through lens), and provisions for adding external film magazines and electric motor drive. Sold direct by Bell & Howell Company.

GUARANTEED FOR LIFE. During life of product, any defects in workmanship or material will be remedied free (except transportation).

Bell & Howell Company, 7148 McCormick Road, Chicago 45.
Branches in New York, Hollywood, and Washington, D. C.

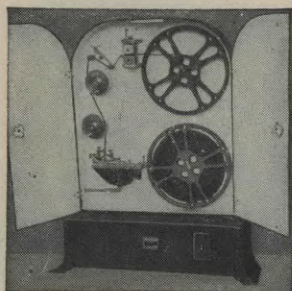


Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture
Equipment for Hollywood and the World

CUT COST ON FILM PRODUCTION



for
16mm
AND
35mm

1000'
capacity

TO MAKE ROOM, we're sacrificing these efficient, automatic film cleaning machines—worth \$400only **\$194.50**

BETTER BUY THESE, TOO

Stop Watch Film Timers.....	\$ 24.75
35mm. Cinephone Recorders.....	495.00
Zoomar A 16mm. Lens.....	1175.00
8' Tripods for Spots, etc.	9.95
Auricon 16mm. Recorders.....	535.00
Sound Movieola Composite 35mm.	495.00
B&H Sound Printer, Model D.....	2250.00
Bardwell 5KW Floodlites.....	111.75
Blue Seal Recording Amplifier.....	495.00
Houston 16mm. Processors.....	3485.00
Synchronous Motors 1/12 H.P.....	57.50

• For details and catalog STURELAB write Dept. F.

S.O.S. Cinema Supply Corp.

602 West 52nd St., New York 19, N. Y.

A NEW ILLUSTRATED CATALOGUE OF
1,000 RARE, OUT-OF-PRINT AND NEW

FILM BOOKS

Also: DANCE, THEATRE
& COSTUMING

Write for your FREE copy
A & B BOOKSELLERS

Specialists in Film Books
Dept. AC, 63 Fifth Ave., New York 3
OR. 3-1570

DIRECT 16MM SOUND with MAURER RECORDING SYSTEM

For the Producer of 16mm. Business,
Educational and Religious Films.

- Edge Numbered Work Prints
- Synchronized Studio Photography
- Sound Recording
- Release Prints—Color and B&W
- Duplicate Negatives

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. A . Chicago 6, Ill.

Hollywood Bulletin Board



Look Award Winner

RUSSELL HARLAN, A.S.C. may have missed an Academy Award for his photography of "Red River" but he was compensated for the loss, in part at least, by the Look Magazine Annual Movie Award.

Harlan, while in Europe filming "I Was A Male War Bride" for 20th Century-Fox, failed to receive the Academy announcements and nomination entry blanks mailed to him, with the result that his fine picture was not a contender for a 1948 Academy Award on any of the ballots.

Look Magazine, which polls its readers annually for opinions on the best pictures of the year and for best achievement in all branches of the art, including cinematography, selected "Red River" for best photography.

Harlan subsequently received the award, a handsome engraved plaque, but was unable to be present at the presentation ceremonies which each year are presided over by Bob Hope of radio.

Harlan is considered one of the foremost cinematographers of western stories. As a former cowboy in Arizona and Texas, Harlan acquired a substantial western background and a natural love for wild, western scenery which he so aptly translates to his cinematic compositions.

The March issue of Look Magazine, commenting on Harlan's cinematography, states, "As director of photography on "Red River," Russell Harlan filmed one of the greatest westerns since "The Covered Wagon." His feeling for space and

sunlight, and the pictorial excitement of his magnificent trail herd and stampede scenes win for him the Look Achievement Award for cinematography."

Y. FRANK FREEMAN, vice-president of Paramount Pictures, Inc., and Charles Brackett and Billy Wilder, writers and co-producers of many hit films were guests of the A. S. C. at the Society's monthly meeting March 7th. Freeman who submitted to numerous questions, following his main talk, predicted the foreign situation would improve and return to near-normal in two years. He also suggested an all-industry conference between studios and unions as a probable answer to present production problems. "Certainly, such a conference would help reach mutual understandings and result in increased employment," Mr. Freeman declared.

THE A.S.C.'s new projection booth, which is to be formally dedicated this month, will also provide for 16mm. film programs. The Society has acquired a Bell & Howell 16mm. Auditorium sound projector which has been installed alongside the RCA-Brenkert 35mm. projectors in the booth adjacent to the clubhouse. These facilities will enable the Society not only to screen television and commercial film productions, but to include in its screen programs, some of the outstanding 16mm. films produced by amateurs.

CHARLES G. CLARKE, A.S.C., is in Borneo shooting background material for Twentieth Century-Fox's forthcoming production, "Three Came Home." The assignment will take about three weeks. Upon his return home, Clarke goes to Germany where he will shoot a picture for Fox.

LEN ROOS, A.S.C., has resigned from the presidency of the Hallen Corporation, makers of Hallen synchronous magnetic tape recorders. Plans for the future are undetermined, he said.

PETER MOLE, A.S.C., president of Mole-Richardson Company, is Europe-bound. He will visit England, France, Switzerland and Italy, sizing up the current production situation there and confer with the company's various European plant heads. He will be gone three months.

(Continued on Page 148)

... Oscars and incentive

IT IS QUITE LIKELY that in spite of the controversy that followed the annual Academy Awards presentations this year, the traditional Oscars will continue to be awarded annually as in the past. And this is a good thing—good for the motion picture industry, its artists and craftsmen, and the Academy.

Without the incentive that goes with striving for and winning an Oscar, we doubt that the motion picture as an entertainment medium would have reached the pinnacle of popular appeal it enjoys today. Shorn of recognition for artistic perfection, it is quite likely that pictures today would be produced on an assembly-line basis, with the commercial side of the business dominating its activities and its destiny.

In the department of photography, at least, the annual Academy Awards are a genuine inspiration to the directors of photography within the A. S. C. Should the industry ever make the unwise decision to withdraw its support, resulting in abandonment of the Academy, the A. S. C. in all probability would establish its own annual awards for achievement in photography. The recent addition of modern, fully equipped projection facilities to the A. S. C. clubhouse in Hollywood could make such a decision feasible at any time.

—A. E. G.



AMERICAN SOCIETY OF CINEMATOGRAPHERS

OFFICERS AND BOARD OF GOVERNORS

CHARLES G. CLARKE, President
FRED W. JACKMAN, Exec. V-Pres. and Treas.
ARTHUR EDISON, First Vice-President
ALFRED L. GILKS, Second Vice-President
WILLIAM V. SKALL, Third Vice-President
RAY RENNAHAN, Secretary
JOHN W. BOYLE, Sergeant-at-Arms
John Arnold
Sol Polito
George Folsey
Charles Rosher
Lee Garmes
John Seitz
Leon Shamroy
Joseph Walker

ALTERNATE BOARD MEMBERS

Milton Krasner
Sol Halprin
Arthur Miller
Hal Mohr
Joseph Ruttenberg

AMERICAN

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

ARTHUR E. GAVIN, *Editor*

Technical Editor, EMERY HUSE

GLENN R. KERSHNER *Art Editor*

Circulation, MARGUERITE DEURR

EDITORIAL ADVISORY BOARD: Fred W. Jackman, A.S.C., John Arnold, A.S.C. Arthur Edeson, A.S.C., Lee Garmes, A.S.C., Charles Rosher, A.S.C., Leon Shamroy, A.S.C., Fred Gage, A.S.C., Dr. J. S. Watson, A.S.C., Dr. L. A. Jones, A.S.C., Dr. C. E. K. Mees, A.S.C., Dr. V. B. Sease, A. S. C., Col. Nathan Levinson.

Editorial and Business Office: 1782 N. Orange Dr., Hollywood 28, Calif.
Telephone: GRanite 2135

VOL. 30

APRIL • 1949

NO. 4

CONTENTS

ARTICLES

1948 ACADEMY AWARDS FOR CINEMATOGRAPHY—By Arthur Gavin	121
TECHNICOLOR PHOTOGRAPHY UNDER WATER—By James Housler	122
SOUND STAGE SEAFARER—By Herb A. Lightman	123

TELEVISION PHOTOGRAPHY

DIRECTORS OF PHOTOGRAPHY REPORT ON TELEVISION RESEARCH—By John Forbes	124
FILMS FOR TELEVISION—By Norman Keane	125
THERE'S A FUTURE IN TELEVISION FILMS—By Frederick Foster	126

16MM. AND 8MM. CINEMATOGRAPHY

GIVE YOUR VACATION MOVIES A "BREAK"—By Alfred L. Gilks, A.S.C.	128
DIRECTING THE COMMERCIAL FILM—By Charles Loring	130
LENS FACTS—By Jackson Rose, A.S.C.	134

FEATURES

HOLLYWOOD BULLETIN BOARD	116
CURRENT ASSIGNMENTS OF A. S. C. MEMBERS	118
CINE KINKS	138
25 YEARS AGO WITH A. S. C. AND MEMBERS	140
OFF THE KINESCOPE TUBE	146

ON THE COVER

THE FIVE A. S. C. members who received Oscars this year for achievement in cinematography are, reading clockwise from bottom left: William Daniels, for black and white photography, "The Naked City;" Joseph Valentine, for color photography, "Joan Of Arc;" Paul Eagler, for collaboration in special effects photography, "Portrait Of Jennie;" Winton Hoch, for color photography, "Joan Of Arc;" and William Skall, for color photography, "Joan Of Arc."

AMERICAN CINEMATOPHIL, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Pan-American Union, \$3.00 per year; Canada, \$3.00 per year; Foreign, \$4.00. Single copies, 25 cents; back numbers, 30 cents; foreign single copies, 35 cents; back numbers, 40 cents. Advertising rates on application. Copyright 1949 by A. S. C. Agency, Inc. AUSTRALIAN REPRESENTATIVE: McGill's, 179 Elizabeth St., Melbourne.

"PROFESSIONAL JUNIOR" CAMERA EQUIPMENT

Interchangeable - Removable Head Tripods

FRICITION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.



GEAR DRIVE

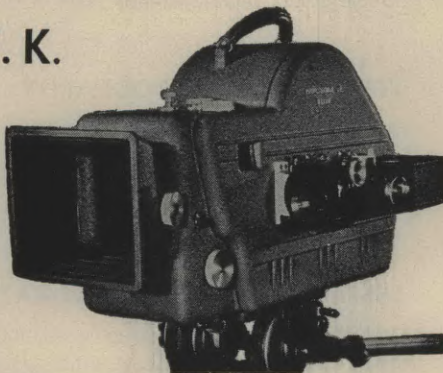
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.



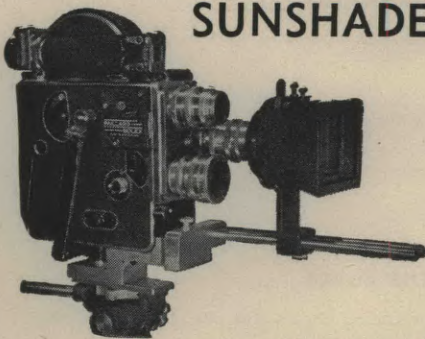
STANDARD TRIPOD BASE AND COLLAPSIBLE ADJUSTABLE METAL TRIANGLE

BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



SUNSHADE & FILTER HOLDER COMBINATION



For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

—ALSO AVAILABLE—

BABY TRIPODS

CHANGING BAGS

3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

CURRENT ASSIGNMENTS OF A.S.C. MEMBERS

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★ ★ ★ ★ ★

Columbia

- CHARLES LAWTON, JR., "Tokyo Joe," (Santana Prodn.) with Humphrey Bogart, Florence Marley, Alexander Knox, Sessue Hayakawa. Stuart Heisler, director.
- CHARLES LAWTON JR., "Miss Grant Takes Richmond," with Lucille Ball, William Holden, Janis Carter and Gloria Henry. Lloyd Bacon, director.
- IRA MORGAN, "Barbary Pirate," with Donald Woods, Trudy Marshall, Lenore Aubert and John Dehner. Lew Sanders, director.

Independent

- HENRY FREULICH, "Not Wanted," (Emerald-Film Classics) with Sally Forest, Leo Penn, Dorothy Adams, Rita Lupino. Elmer Clifton, director.
- GILBERT WARRENTON, "Alimony," (Orbit-Equity-E-L) with Martha Vickers, John Beal and Hilary Brooke. Alfred Zeisler, director.

M-G-M

- ROBERT PLANCK, "Madam Bovary," with Jennifer Jones, Louis Jordan, James Mason and Van Heflin. Vincent Minnelli, director.
- JOE RUTTENBERG, "Forsyte Saga," with Greer Garson, Errol Flynn, Walter Pidgeon, Robert Young and Janet Leigh. Compton Bennett, director.
- ROBERT SURTEES, "That Midnight Kiss," with Kathryn Grayson, Mario Lanza, Jose Iturbi and Keenan Wynn.
- PAUL VOGEL, "Scene Of The Crime," with Van Johnson, Gloria DeHaven, Tom Drake and Arlene Dahl. Ray Rowland, director.
- GEORGE FOLSEY, "Operation Malaya," with Spencer Tracy, James Stewart, Lionel Barrymore, Sydney Greenstreet, John Hodiak and Gilbert Roland. Richard Thorpe, director.
- HARRY STRADLING, "Intruder In The Dust," with Claude Jarman, Jr., Clarence Brown, director.
- CHARLES ROSHER, "The Red Danube," with Walter Pidgeon, Peter Lawford, Ethel Barrymore, Janet Leigh and Angela Lansbury. George Sidney, director.

Monogram

- WILLIAM SICKNER, "Joe Palooka In The Return Bout," with Joe Kirkwood, Leon Errol, Elyse Knox and Sheila Ryan. Reginald LeBorg, director.
- HARRY NEUMANN, "Mark Of The Whip," with Whip Wilson, Andy Clyde, and Reno Brown. Ray Taylor, director.
- WILLIAM SICKNER, "Leave It To Henry," with Raymond Walburn, May Stuart, Gary Gray. Jean Yarbrough, director.

Paramount

- DANIEL FAPP, "Red, Hot and Blue," with Betty Hutton, Victor Mature, June Havoc and William Demarest. John Farrow, director.
- CHARLES LANG, "Rope Of Sand," (Hal Wallis Prodn.) with Burt Lancaster, Paul (Continued on Page 147)

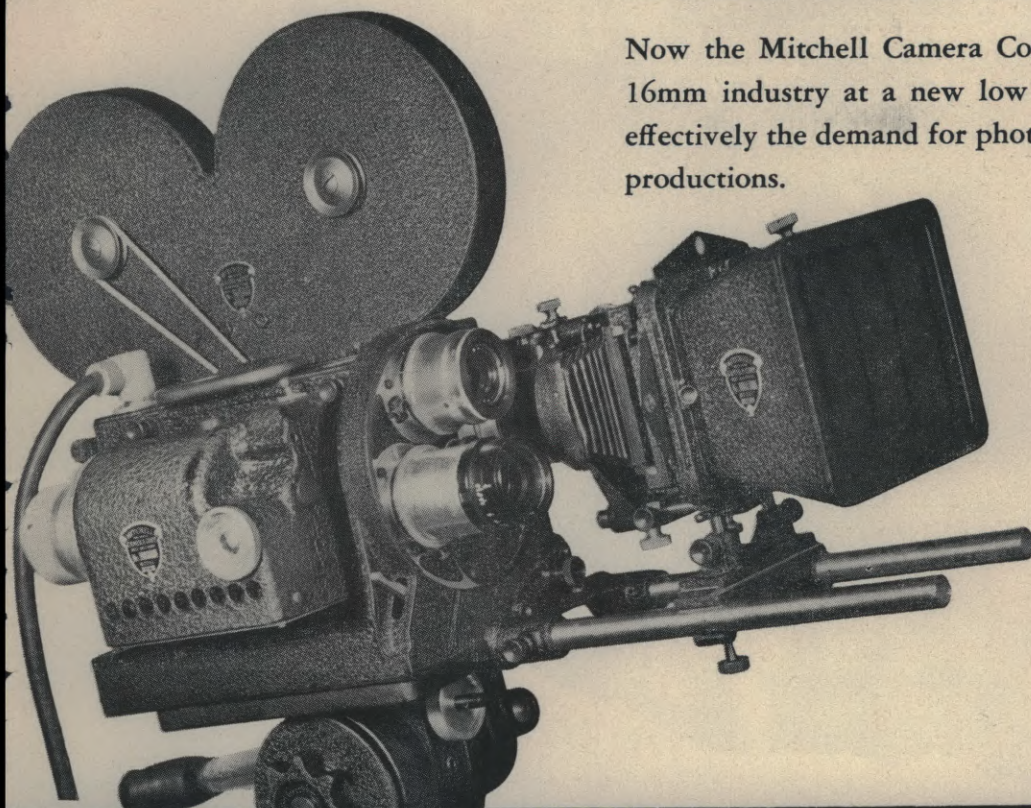
Biggest News of the Year

MITCHELL* 16 AVAILABLE NOW AT NEW LOW PRICE

Improved manufacturing methods, to meet the ever-increasing demand for the Mitchell "16" Professional Camera, have made this important announcement possible. Without changing its design or eliminating any of its famous time-proven features, the camera is now priced within the reach of every commercial motion picture producer.

The Mitchell "16" is the first professional camera to bring truly professional quality to the 16mm screen. Behind it lie 30 years of experience in building motion picture cameras to the most exacting requirements. Endorsements from leading commercial producers prove our claim — that the Mitchell "16" Professional is the world's finest 16mm camera.

Now the Mitchell Camera Corporation offers this great camera to the 16mm industry at a new low price to enable more producers to meet effectively the demand for photographic perfection in today's commercial productions.



Just off the Press...

... A New PRICE LIST contains complete listing of all Mitchell 16mm equipment to make your ordering more convenient. Write or call for your copy today.



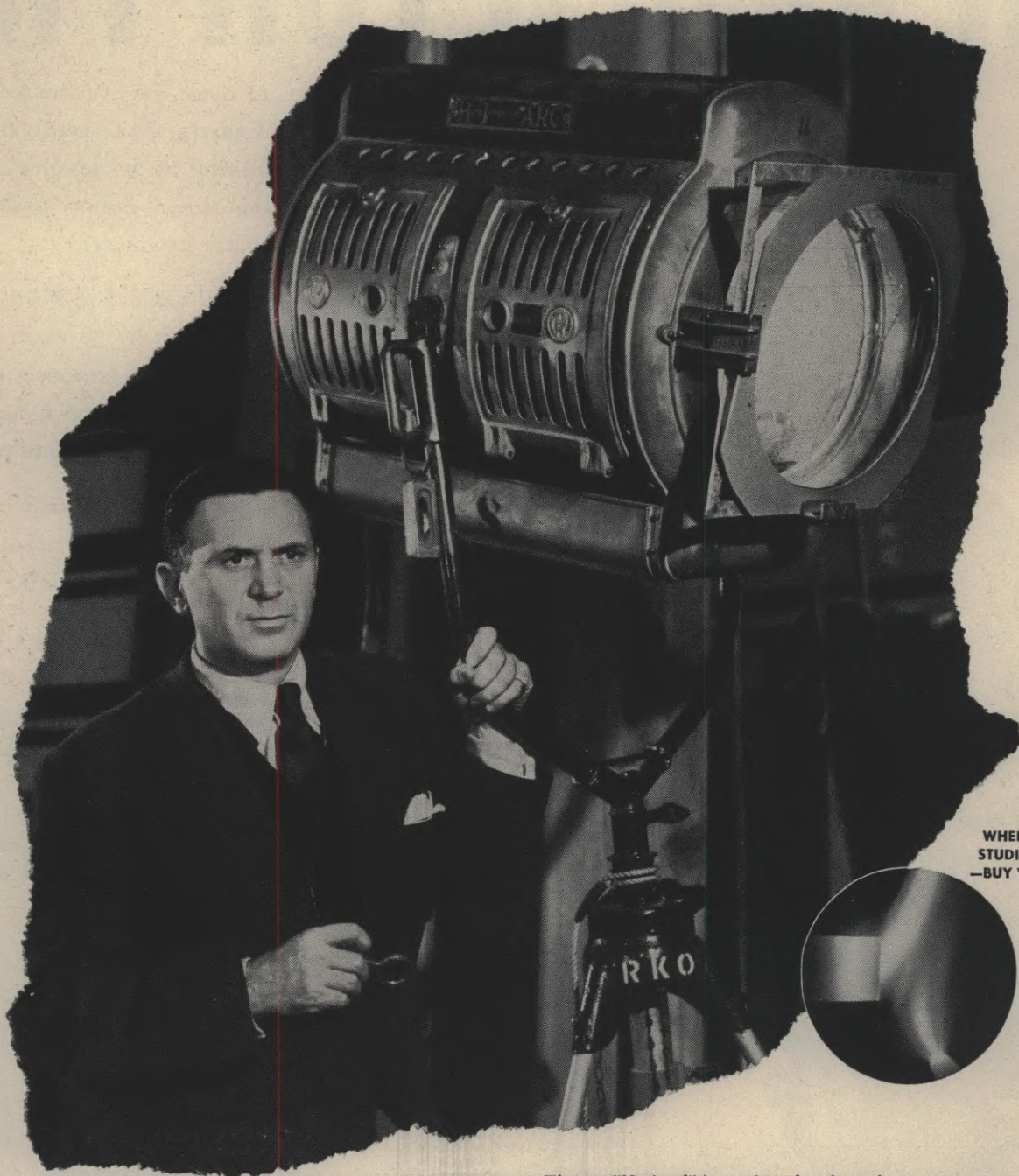
Mitchell Camera CORPORATION

666 WEST HARVARD STREET • DEPT. FW-8 • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

"'National' Carbon Arcs are a definite requirement for creating dramatic interpretation in black and white or color motion picture photography." *Walter R. Krasner* A.S.C.



WHEN YOU BUY
STUDIO CARBONS
—BUY "NATIONAL"

The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation



30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco



BLACK AND WHITE—Screen star Robert Ryan (right) presents William Daniels, A.S.C., with "Oscar" awarded him for achievement in black and white photography in the Mark Hellinger production, "Naked City."



COLOR—Robert Ryan also presented "Oscars" to (L to R) Joseph Valentine, A.S.C., William Skall, A.S.C., and Winton Hoch, A.S.C., who collaborated on the Technicolor photography of the Sierra-RKO production, "Joan of Arc," starring Ingrid Bergman. "Oscars" are first won by each man, although all three have been contenders before.

1948 ACADEMY AWARDS... *for cinematography*

By ARTHUR GAVIN



SPECIAL EFFECTS—Paul Eagler, A.S.C. (center), and Clarence Slifer (left) and Russell Sherman were presented "Oscars" for outstanding special effects photography in the Selznick production, "Portrait of Jennie." Eagler also has been a contender before.

THE RESULT of the voting on 1948 technical and achievement awards by some 2000 members of the Academy of Motion Picture Arts and Sciences put gleaming gold Oscar statuettes in the hands of five members of the American Society of Cinematographers the night of March 24th, when the Academy staged its 21st annual Awards Presentation Ceremonies in Beverly Hills. It was the first time that so many A.S.C. members were thus honored in a single presentation.

William Daniels, A.S.C. received this year's award for best black and white cinematography in recognition of his excellent photographic work on the Mark Hellinger production, "Naked City."

Joseph Valentine, A.S.C., William Skall, A.S.C., and Winton Hoch, A.S.C. who collaborated on the Technicolor photography of "Joan Of Arc," each received an Oscar in recognition of their individual contributions.

Paul Eagler, A.S.C., received an Oscar

award for best achievement in special effects, along with Clarence Slifer and Russell Sherman with whom he collaborated in the special effects photography for "Portrait of Jennie."

It is the first time that any of these A.S.C. members have received an Academy Award, although all have had pictures nominated for the award in the past or have been associated with former award winners before the Academy be-

(Continued on Page 136)

Technicolor Photography Under Water

By JAMES HOUSLER

Charles Rosher, A.S.C., used unique

camera tank in shooting underwater

scenes for MGM's latest water ballet.



TO CAPTURE unusual underwater shots for the aqua ballet sequence of MGM's "Neptune's Daughter," Charles Rosher (in colored trunks) mounted his Technicolor camera within a steel tank. The elevator, on which he and his assistants stand, was then lowered about 18 inches into the pool to bring the camera lens below water level.

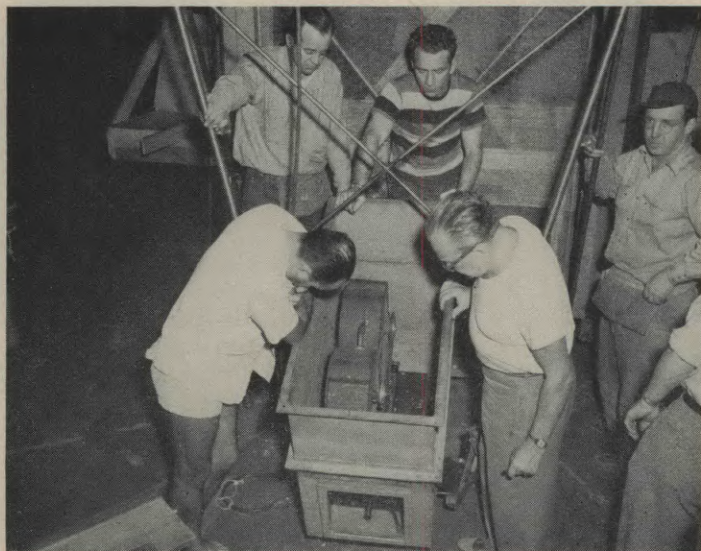
THERE are some unique underwater shots in MGM's forthcoming Technicolor production, "Neptune's Daughter," that were photographed by Charles Rosher, A.S.C., and his camera crew clad in bathing trunks. Rosher and his assistants never once got wet above the knees. The camera was submerged, but it was well protected by a water-tight steel tank while Rosher controlled its operation from above.

The water ballet, featuring the aquatic prowess of star Esther Williams and a corps of 50 pulchritudinous aquaballerinas, underwent long and careful preparation. All the while Rosher was shooting interiors and exteriors for the rest of the picture, MGM dance director Jack Donohue was rehearsing the bevy of bathing beauties—all expert swimmers and divers—in the tropical setting of the luxurious pool on stage 30. When Rosher had all the other scenes for the picture out of the way, he moved his Technicolor camera to stage 30 where Donohue was ready to put his water ballet numbers before the camera in a session that required ten days of intensified filming.

Marking the water spectacle sequences are unusual underwater shots of the girls as they execute new and colorful routines created especially for the picture by Donohue. On the screen the camera shows the ballet from pool-side camera positions, then reveals the colorful routines from a fish-eye view underwater.

To execute these remarkable underwater shots in Technicolor, Rosher employed two unique pieces of equipment developed by MGM's camera department under the guidance of John Arnold, A.S.C. The first is a gigantic combination camera crane and elevator which affords unparalleled vertical travel shots, mid-air dolly shots and use of the camera from practically any position between floor and ceiling without need

(Continued on Page 149)



ROSHER (right foreground) and his assistants make the Technicolor camera fast within the tank preparatory to shooting the underwater scenes.



JOE RUTTENBERG, A.S.C. (right), listens to Charlie Rosher explain principle of his fish bowl gimmick for obtaining underwater light readings.



"DOWN To The Sea In Ships" has many dramatic moments, but none more exciting than when a whale upsets one of the boats, throwing its occupants into the angry sea. Joe MacDonald's lighting here is dramatic and authentic.



MacDONALD'S simple but effective lighting style is well demonstrated in this scene—typical of the lighting throughout the picture. His lighting treatment of every interior affords a worthwhile study of modern, forceful set illumination.

Sound Stage Seafarer

Joe MacDonald, A.S.C., shooting most of "Down To The Sea In Ships" indoors and on the lot, has captured in unparalleled photography all the realism of authentic sea action.

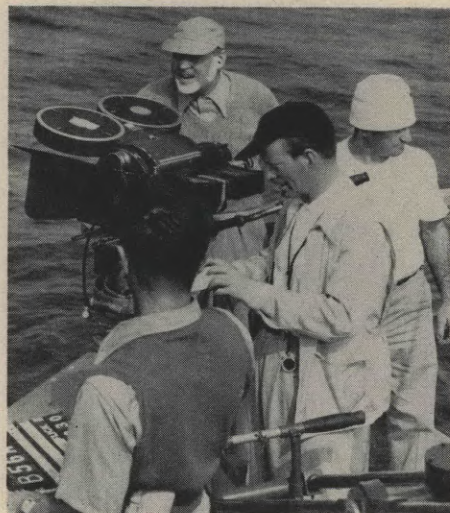
By HERB A. LIGHTMAN

"DOWN TO THE SEA IN SHIPS" is a film full of salt and sea-spray. There's a nautical air to it and a blow-the-man-down quality that gives it a completely authentic atmosphere. To the average filmgoer it will surely seem that this picture could only have been made by sending a full cast and crew out on the briny. Yet, except for a very few bridging long shots, the entire picture was filmed inside the sound stages of Twentieth Century-Fox.

To be even more exact, it would be right to say that the bulk of the action was shot on a single sound stage that housed a full-sized replica of the whaling ship, *Pride of Bedford*. One hundred twenty-five feet long and weighing 45 tons, the ship was built on a cradle geared to hydraulic lifts, so that it could be made to roll and sway in realistic duplication of the movement of the waves.

A completely masculine story of life and raw emotion aboard a whaler, "Down to the Sea in Ships" draws its sweeping visual scope mainly from the perfectly keyed photography of cinematographer Joe MacDonald, A.S.C. If ever camerawork could be said to have the tang of the sea clinging to it, the expression certainly

fits the photography in this film. It portrays the various and changing moods of the sea itself—the harshly brilliant quality of sunlight reflected from a calm surf, the flat, raw feel of a squally day at sea, and the unworldly ghostlike mood of suspense that goes with an ocean full of fog and icebergs.



JOE MacDONALD, A.S.C. (in dark cap), claims no magic formulas in his photography. He likes simplicity on the screen and aims for clean quality in his camerawork.

When the visual treatment of the film was being planned, it was thought that it would be necessary to divide the ship replica into six separate segments, which would afford greater camera mobility and the photographing of scenes from different angles in front of the huge 35-foot process screen, against which was projected backgrounds of sea and sky. Director of photography MacDonald did not favor this alternative because he knew that it would prevent him from showing long shots embracing the full deck of the ship—and he knew also that without such scenes the film would lack the realism of life aboard ship and would instead smack of the sound stage.

The problem was mainly one of time, a costly commodity in terms of current budgets. The ship could be placed on a movable base easily enough, thus permitting it to be swung around to achieve any angle desired by the cinematographer. However, the time involved in executing this maneuver after every scene or two would soon add up to costly delay. MacDonald went into a pow-wow with director Henry Hathaway and the two of them worked out the shooting schedule

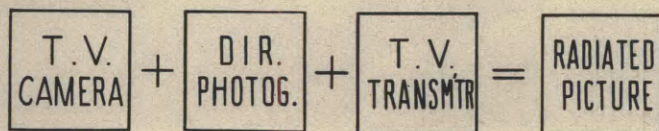
(Continued on Page 142)

Television Photography

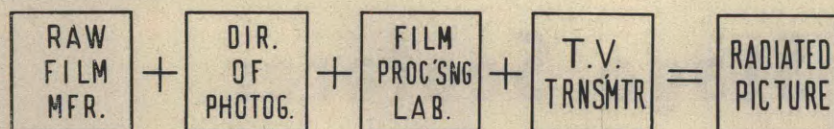
S E C T I O N

SCHEMATIC OF TV PICTURE BROADCASTS

LIVE ACTION



FILM TRANSCRIPTION



ABOVE diagram shows how the image on a TV receiver is result of function of several inter-dependent variables common to both live action and film transcription telecasts. The director of photography represents the single humanistic variable common to both.

Directors Of Photography Report On Television Research

**Improved photographic quality of television
films aim of A. S. C. research committee.**

By JOHN FORBES

RENDERING its first report, since the group was organized last February, the Television Research Committee of the American Society of Cinematographers at its last monthly meeting outlined a program looking toward the quantitative evaluation of television photographic standards and urged its membership to accept responsibility for the direction of such a program.

"As a preliminary to the defining of this program," said Victor Milner, A.S.C., who rendered the report, "it is recommended that representatives of the Mo-

tion Picture Research Council, the S.M.P.E., the Institute of Radio Engineers and the Academy of Television Arts and Sciences be invited to cooperate with the A.S.C. in laying the basic framework for this program."

The committee, which has had several conferences with television representatives, including producers, production managers and engineers, and whose members have made a detailed study of television shows both in Hollywood and New York, have drawn the following basic conclusions:

Live-action shows for direct telecasting present the greatest challenge to the director of photography because of the conditions under which he must work in the television studio.

Film transcriptions allow the director of photography the same general freedom he would have in photographing motion pictures.

Photographing television shows should present no serious problem to any member of the A. S. C., as the findings of the Committee indicates that if a final photographic image is obtained on film which is comparable in quality to that required for theatre projection of motion pictures, the telecast will have optimum quality.

Reference to the diagram reproduced here, and which was displayed greatly enlarged in conjunction with Mr. Milner's address, indicates that the final radiated picture is a function of several inter-dependent variables. It is important to note that the director of photography and the television transmitters are the only variables common to both expressions. The director of photography represents the single humanistic variable common to both.

Sidney Solow, A.S.C., who also is a member of the Academy of Television Arts and Sciences, spoke on the subject of film quality as it affects the quality of television film transcriptions. He pointed out the television monitor—the man who twists the dials that regulate image contrast and density—is a serious factor affecting the telecast of films at present. Too often, he said, the cameramen have blamed the laboratory for a poor developing and printing job, when actually unbridled monitor control has seriously affected the picture quality. Today, Solow observed, TV monitors seem to suffer from "mixers itch." So everything the cameraman can do to thwart the monitor and his itchy fingers will enhance the quality of televised films.

"This can be done," Solow said, "by avoiding large expanses of black areas, avoiding very bright highlights and above all, by avoiding plain expanses of nothing in the scene. It is those plain expanses or areas in the TV picture that make the monitors feel the need to adjust and correct them as the picture goes out over the air. The television screen is incapable of maintaining the same density—a uniform density—over the complete picture area."

(Continued on Page 146)



THE monitor's job is to control the quality of the picture as it is being sent out over the air. When there are inconsistencies and extremes in the video film, the monitor endeavors to smooth it out for best possible reception. Sometimes image quality is beyond his ability to correct.



TELEVISION'S need today, with respect to video films, is for laboratories to supply prints, say of up to 1200 feet in length, in one continuous strip, free from splices. Splices, in addition to ever-present danger of separating, cause annoying jump as they go through TV projector.

TWO QUESTIONS asked most frequently by those outside the television industry are, "What is the future for films in television?" and "Will films eventually replace live shows on television?" Answering the last question first, Robert Fraser, NBC's technical development engineer, firmly believes that films are not likely to replace live shows entirely for two reasons: First, there is an intimacy about live shows that appeals to the public. Second, the resolution of live show telecasts is superior to that of most films. Therefore live shows will appeal most to those video viewers who are fussy about quality reception—which takes in just about every television set owner after the novelty of video wears off and he settles down to selecting his television entertainment according to quality.

As to the future of films for television, Fraser, who recently was sent out to Hollywood from New York to put station KNBH's kinescope recording equipment into operation, is well qualified to answer. While aiding in the development of kinescope recording at NBC, Fraser gained considerable experience in the use of television films, particularly with respect to re-transmission.

In Fraser's opinion, the future of films for television lies in their technical quality—or rather in the improvement of their technical quality. "Most of the films being made today for television," he says, "are not a criterion of the video films of tomorrow. Films for television not only require a technique in their pro-

Films For Television

Motion pictures for TV demand exacting photography, special lighting and careful processing by the laboratory, according to Robert Fraser, NBC engineer.

By NORMAN KEANE

duction different from that used in making theatrical films, but more careful handling in the laboratory."

Today, television is being supplied with three types of films: (1) reduction prints in 16mm. of theatrical feature films (the "Hopalong Cassidy" and similar releases); (2) short dramatic and comedy films made especially for television; and (3), the commercial announcement or advertising film, also made especially for television.

The inherent fault with the first, Fraser points out, is that, in addition to the fact they were never photographed and edited with the limited screen of the television receiver in mind, such films in most cases are 2nd and 3rd generation prints with the attendant increase in contrast and loss of resolution which makes for poor picture quality on the television screen.

In the second group—the films made for television—are many that adhere to

none of the established rules for acceptable television quality. Not only are many of these films shy in technical quality, according to Fraser, but they have not been given the laboratory attention that good television films require.

The third group of films—the television commercials—are marked in many instances by all the shortcomings of the second, plus the added faults that result from inexperience of the producers. Some television commercials, Fraser observes, are being produced at quality levels little above those of amateur movies.

"To produce satisfactory films for television," Fraser says, "it is necessary first to know something about the technical side of the medium and possess a knowledge of its limitations. For example, scenes lit in low key or scenes having predominantly black areas will not televise with fidelity." Fraser pointed out

(Continued on Page 138)

There's A Future In Television Films...

for the studio cinematographer, says
"Connie" O'Connell, A.S.C., who has ex-
plored the field and found it promising.

By FREDERICK FOSTER

THE SLUMP in Hollywood picture production proved no economic calamity for Lew "Connie" O'Connell, A.S.C. Rather, it offered this resourceful cinematographer the opportunity to explore another promising field for his talents. O'Connell, with more than thirty feature films to his credit at Columbia and a lesser number at such lots as Warner Brothers, Monogram and Eagle Lion, found the hiatus provided the long-cherished opportunity to explore television and what it holds for the future of the motion picture cameraman.

Today, with a total of nine television films carrying his photographic credit line, O'Connell is quite firmly established as a television film producer in his own right, specializing in low-cost one-minute spot announcements, otherwise known as television "commercials." Where television's present audience is not large enough to justify many big national advertisers undertaking large-scale TV programs, there are, according to O'Connell, quite a number of local business firms quite willing if not eager to advertise their products on television, providing it can be done reasonably. It is in this field that O'Connell has found his most promising prospects.

(Continued on Page 144)



"CONNIE" O'CONNELL, A.S.C., sees big future ahead for the cinematographer in the production of films for television; says knowledge of economy lighting big factor favoring cameramen.



UTILIZING economy tricks learned in years of studio photography, O'Connell is producing TV spot announcements aimed for low-budget advertisers. Above are scenes and inserts from recent film he made for dog food canner.

Television
IS READY FOR
really good
films



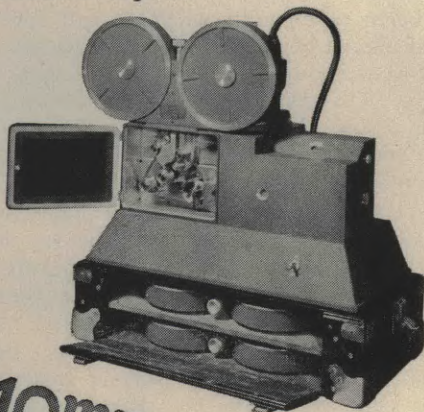
With television maturing so rapidly, it is becoming generally recognized that films cannot just be "adapted," but should be made specifically for television release — and of the finest quality consistent with allowable costs.

The producer, with a restricted budget, can meet both requirements most easily with Maurer equipment.

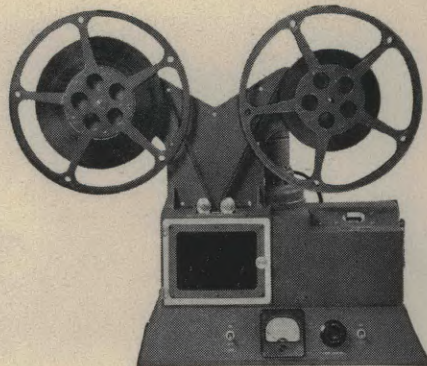
A copy of the new catalogue of Maurer post-war equipment will be mailed on request.

Maurer 16-mm Professional Motion Picture Camera — unapproached in the 16-mm field for accuracy — for versatility.

Maurer 16-mm Film Phonograph — a high-fidelity reproducer for re-recording, that provides a flat characteristic ± 1 db to 10,000 cps.



Maurer 16-mm Recorder provides sound tracks of the highest quality and fidelity, covering the full frequency range that standard projectors and television receivers are equipped to reproduce. A flat frequency range of 30 to 10,000 cycles is available.



**16mm
maurer**

J. A. MAURER, INC.

37-07 31st Street, Long Island City 1, N. Y.

Professional Motion Picture Cameras and Recording Equipment for the Production of Industrial, Educational and Training Films

Give Your Vacation Movies A 'Break'

Sequence shooting will enliven their interest for greater screen appeal.

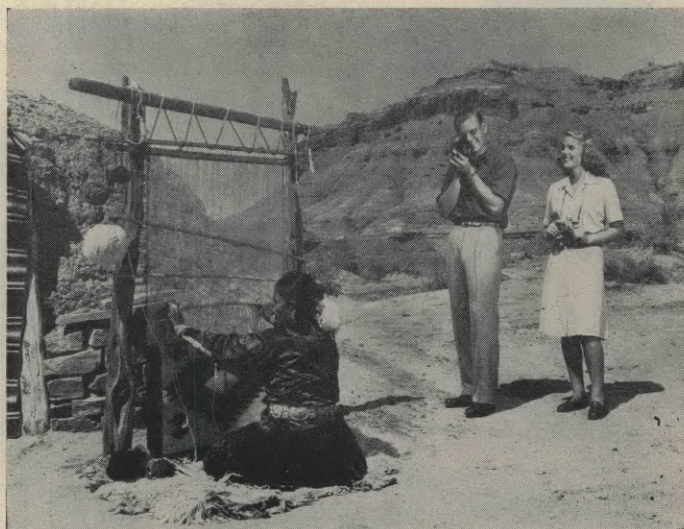
By ALFRED L. GILKS, A.S.C.

SUPPOSE Metro-Goldwyn-Mayer studios asked you to bring back a movie record of this year's vacation trip which they could use for a short subject? The chances are you'd spend a lot of time first in planning the film, then use extreme care in shooting it. But why not take the same pains with it anyhow? Invariably you will be showing the film to your friends and there's always always a tendency for people to compare the quality of home movies with the professional pictures they see on theatre screens.

A lot of cine camerists who make movies of their annual vacations follow the same pattern year after year: start with scenes of the family car being packed for the trip, the car leaving the driveway, and then follow with random snapshot scenes made along the way. The notable thing about these movies is that they clearly show the spontaneity of the filmer—



RESIST the impulse to grab your camera and make "snapshot" movie scenes without some plan for integrating them into a story-telling continuity. Plan before you shoot, and watch your movies take on new interest on the screen!



WHEN photographing interesting action, follow the impulse for your eye to move in close for a better view, and do the same with your camera. A sequence of two or three interrelated shots tell your story better than a single shot.

a spontaneity to grab the camera, sight it on an object or scene with little thought to composition or continuity, and press the button.

Let's do it differently this year. Let's get a little of the professional style into the presentation. This means starting at the time of shooting the pictures, carefully planning each shot so it will dovetail into a sequence of shots that tell a story. On the studio lots, as you know, every shot is carefully planned and described in the script, and the cameraman lights and photographs it accordingly. But even the professional cinematographers who film the newsreels and the documentary films for theatre release follow a plan, shoot for sequence editing, thus insuring story value in their footage.

Your vacation film needn't begin at your doorway. You can save film and begin your picture when the real, interesting action or pictorial interest begins. You can indicate your picture is a document of your vacation in the opening titles, then open it at the locale of your vacation sojourn. In this way, you avoid all the "boring details" that usually start so many home movie vacation films. You get to the meat of the subject at once: you and what you did or saw on your trip.

If you haven't yet developed a knack for shooting your pictures in interesting, story-telling sequences, here is the place to begin. And by this we mean that instead of making a random catch-as-can shot here and there, you reserve your shooting until you have an interesting subject to record; then introduce it with a medium or long shot, move in for a closeup, and then end it with other close shots at different angles that reveal a new view or some storytelling fact. Keep this procedure in mind for all your movie making.

Let's say you're vacationing in Arizona or New Mexico. Inevitably you'll visit Indian reservations and, after obtaining the necessary permission, photograph some of the Indians working at their crafts or in tribal dances. A long shot will introduce your

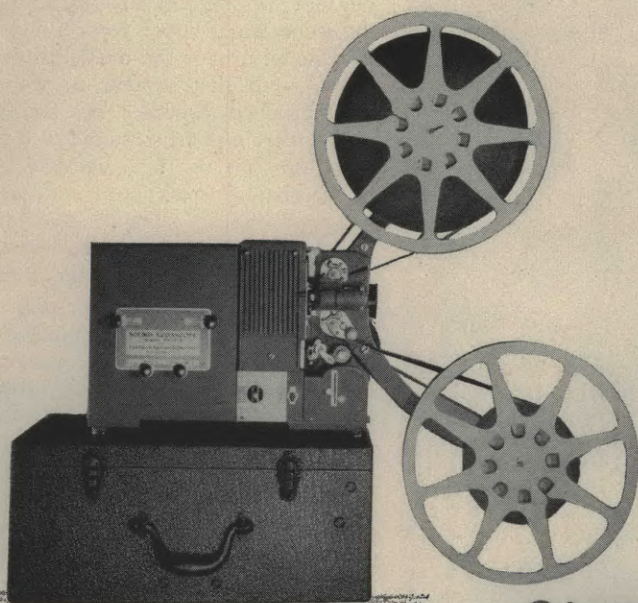
(Continued on Page 141)

These superb **SOUND KODASCOPE** Projectors

*At these new
LOW prices!*

Quality—quality of construction . . . of screen image . . . of tonal output—has been and still is the keynote of these two outstanding 16mm. sound projectors: The famous "FS-10-N," for ideal screenings, ideal sound, in home or auditorium . . . the super-powerful "FB-40," in "blimp" case, for maximum undistorted volume in large auditoriums. Both available with your choice of precision, *Lumenized* projection lenses and powerful lamps to flood the size screen you like, at the distance you desire to use it, with crisp and detailed images that are *s-b-a-r-p* from corner to corner. Both incorporate the unique Fidelity Control that assures the finest sound results from *all* types of 16mm. film—originals, contact prints, or reductions from 35mm. And both now available at new low prices that make headline news of the value these prices represent.

Eastman Kodak Company, Rochester 4, N. Y.



Sound Kodascope FS-10-N Projector



with single speaker

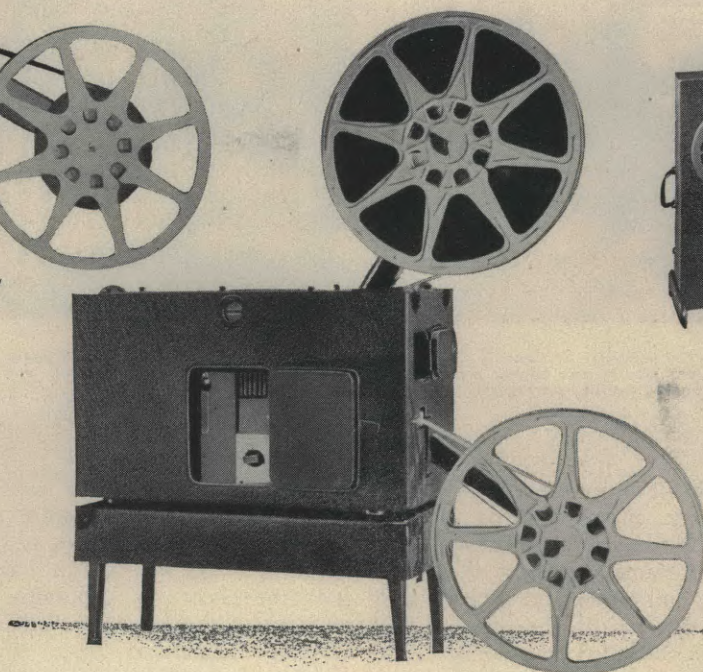
\$345

with twin speakers

\$395

Everything you need for top sound or silent projection in home or hall—packed in two sturdy cases. Simple, finger-tip-ready controls; microphone-phonograph pickup; single- or twin-speaker units. Supplied, complete, with *f/1.6 Lumenized* lens, 750-watt lamp, and incidental accessories.

"Kodak" is a trade-mark



40-watt output
... twin speakers

\$585

Prices
subject to change
without notice

Sound Kodascope FB-40 Projector

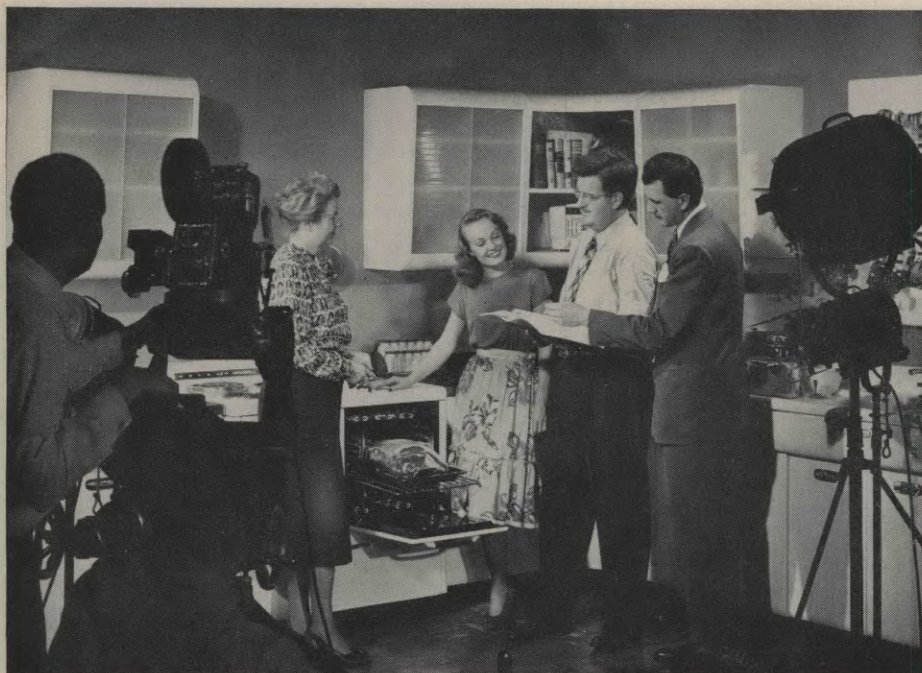
Unequalled sound output from a portable, tungsten-lamp, sound projector! This, and its price, are the big news about this "blimp" case projector! It has all the versatility of the "FS-10-N"—*plus* pick-up and microphone jacks which permit mixing music, voice commentary, or *both*, with sound or silent films.

Kodak

Directing The Commercial Film

Here, in the second of the series of articles dealing with 16mm. business film production, the author emphasizes importance of versatility in the director.

By CHARLES LORING



WHEN faced with the necessity of drawing upon his client's personnel for his cast, the director should carefully select players who appear most at ease, have a natural, self-confident look, and who are, to a reasonable degree, photogenic.

THE DIRECTORS of a commercial motion picture must, in a sense, be a jack-at-all-trades. He must be a combination of writer, cameraman, set designer, electrician, film cutter and diplomat. Unlike the director of the entertainment film, he is not called upon solely to interpret a series of dramatic or comic situations calculated to amuse an audience. On the contrary, he has an idea to sell—an idea which embodies the sales message of the client. It is his job to put that idea across in a manner that will hold the audience's interest.

The director of the commercial film is not as specialized as the photoplay director, whose sole responsibility is the staging of the action. The commercial director must know every phase of production and be able to co-ordinate each

separate element to produce a unified result. His job begins even before the script is written. When the idea is still in the embryo stage, he and the writer meet with the client for a number of story conferences, during which they decide the basic cinematic treatment to be used in presenting the client's message. The director's opinion in these sessions is most important, for only he can accurately estimate the amount of time and effort that will be necessary for each effect. He knows what is feasible from the technical standpoint, and just how much production value can be had within the limits of the budget.

The director works closely with the writer while the script is being developed. He will invariably have certain ideas of action or staging which he will want in-

corporated into the script. Also, he will check constantly to see that each sequence as written is actually practical from the standpoint of time, budget and the availability of actors or locations. It is far better to have these questions settled before the script is written than to have to do extensive re-writing at a later date.

Once the script is written and approved, the director and his assistant break it down into a shooting schedule for most efficient filming. In this planning stage, the scenes are grouped according to locale, camera set-ups or the availability of personnel—so that several scenes can be photographed together no matter how widely they may be scattered in the script. It is the job of the director's assistant to see that all sets, props and actors are arranged for in advance so that there will be no delay on the set when a particular scene is scheduled for filming.

It is not necessary that the director also be a cameraman, but he should certainly have a wide knowledge of camera technique. The commercial film relies more heavily on visual presentation than does the photoplay, which is primarily a combination of dialogue and dramatic action. Therefore, the commercial director must think in visual terms—but more than that, he must be able to understand the technical requirements of filming this or that bit of action.

The director should know composition and lighting so that he can convey to the cameraman the ideas he has for visually dramatizing a scene or sequence. He must know how to use light to achieve the kind of mood which he feels is right for a certain segment of the script. He must know the mechanics of camera movement so that he will not stage action that is impossible for the cameraman to follow. He must, in a sense, be able to think through a view-finder.

In many ways the commercial film is a challenge to the director. Now and again he is fortunate enough to be assigned a subject that is dramatic and visually exciting—but more often than not the basic subject, if not actually dull, is difficult to present in a manner that will hold an audience's attention over a period of viewing time. With this thought in mind he should approach each film with a fresh viewpoint, as if he had never heard of the subject before. He should explore that subject thoroughly, analyz-

(Continued on Page 140)

We Proudly Congratulate...

WILLIAM DANIELS, A.S.C.

Director of Photography

FOR OUTSTANDING PHOTOGRAPHIC ACHIEVEMENT

in Black and White

"THE NAKED CITY"

A MARK HELLINGER PRODUCTION

Universal-International

FOR OUTSTANDING PHOTOGRAPHIC ACHIEVEMENT

in Color

JOSEPH VALENTINE, A.S.C.

WM. V. SKALL, A.S.C. WINTON HOCH, A.S.C.

Directors of Photography

"JOAN OF ARC"

SIERRA PICTURES PRODUCTION

R.K.O.-Radio

and

PAUL EAGLER

for the

SPECIAL VISUAL EFFECTS

in

"PORTRAIT OF JENNIE"

a Selznick Production

EASTMAN FILMS

J. E. BRULATOUR, INC.

Distributors

FORT LEE

CHICAGO

HOLLYWOOD

The Members of...

**The AMERICAN SOCIETY
of CINEMATOGRAPHERS**

Extend Congratulations to...

WILLIAM DANIELS, A. S. C.

JOSEPH VALENTINE, A. S. C.

WILLIAM SKALL, A. S. C.

WINTON HOCH, A. S. C.

PAUL EAGLER, A. S. C.

*for their outstanding achieve-
ments in cinematography during
1948 which accorded them
Academy Award recognition.*



CONGRATULATIONS

to

JOSEPH VALENTINE, A.S.C.

WILLIAM V. SKALL, A.S.C.

WINTON HOCH, A.S.C.

Winners of the 1948 Academy Award
for Color Cinematography

"Joan of Arc"

Color by **TECHNICOLOR**

(Sierra - RKO)

◆
TECHNICOLOR

IS THE TRADE MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President and General Manager

DEPTH OF FOCUS												
12½mm LENS—8mm CAMERAS												
Point of Focus	F.1.5		F.1.8		F.2.5		F.3.5		F.4.5			
	IN FOCUS FROM											
Feet	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft.	
2	1 9 to 2 5		1 9 to 2 6		1 7 to 2 8		1 6 to 3 4		1 4 to 4 0			
3	2 6 to 3 11		2 5 to 4 2		2 2 to 4 9		2 4 to 20 0		1 8 to 12 0			
4	3 0 to 4 8		2 11 to 6 4		2 8 to 8 0		2 6 to Inf.		2 4 to Inf.			
5	3 7 to 8 2		3 4 to 9 2		3 1 to 13 4		2 8 to Inf.		2 5 to Inf.			
6	4 0 to 11 3		3 11 to 13 2		3 6 to 24 0		2 11 to Inf.		2 6 to Inf.			
7	4 7 to 15 2		4 4 to 19 3		3 9 to 56 0		3 1 to Inf.		2 8 to Inf.			
8	5 0 to 20 10		4 7 to 29 4		4 0 to Inf.		3 3 to Inf.		2 9 to Inf.			
9	5 4 to 29 9		4 11 to 49 6		4 3 to Inf.		3 4 to Inf.		2 10 to Inf.			
10	5 7 to 43 4		5 3 to 110 0		4 5 to Inf.		3 5 to Inf.		3 0 to Inf.			
11	5 11 to 71 6		5 6 to Inf.		4 8 to Inf.		3 6 to Inf.		3 1 to Inf.			
12	5 3 to 156 0		5 10 to Inf.		4 10 to Inf.		3 7 to Inf.		3 2 to Inf.			
13	6 6 to Inf.		6 2 to Inf.		4 11 to Inf.		3 8 to Inf.		3 3 to Inf.			
14	6 10 to Inf.		6 4 to Inf.		5 1 to Inf.		3 9 to Inf.		3 4 to Inf.			
15	6 11 to Inf.		6 11 to Inf.		5 2 to Inf.		3 11 to Inf.		3 5 to Inf.			
16	7 6 to Inf.		7 1 to Inf.		5 6 to Inf.		4 0 to Inf.		3 6 to Inf.			
18	7 10 to Inf.		7 8 to Inf.		5 9 to Inf.		4 2 to Inf.					
20	8 9 to Inf.				6 0 to Inf.							
25												

CLOSE-UP DIAPHRAGM CALCULATOR											
3 INCH LENS											
DISTANCE OF LENS TO OBJECT											
LIGHT VALUE		20 in.	10 in.	7 in.	6 in.	5 in.	4½ in.	4 in.	3½ in.	3¼ in.	3 in.
F. 2	Becomes	F. 2.3	F. 2.8	F. 3.2	F. 4	F. 4.5	F. 5.6	F. 8	F. 11	F. 12	F. 16
2.8	Becomes	3.2	4	4.5	5.6	6.3	8	11	16	18	22
4	Becomes	4.5	5.6	6.3	8	9.1	11	16	22	25	32
5.6	Becomes	6.3	8	9.1	11	12	16	22	32	36	45
8	Becomes	9.1	11	12	16	18	22	32	45		
11	Becomes	12	16	18	22	25	32	45			
16	Becomes	18	22	25	32	36	45				
22	Becomes	25	32	36	45						
DISTANCE OF LENS TO FILM											
		3½ in.	4½ in.	5 in.	6 in.	8 in.	9 in.	12 in.	16 in.	20 in.	24 in.
no apparent change in the F. values when the camera is at least ten times the focal length of the lens away from the object, but as the camera distances to the object decreases and the camera extension increases, it greatly affects the F. value, since less light reaches the film.											

WHEN depth of focus data is conveniently assembled as in the chart at top, the cine photographer is able to readily determine the lens stop to use to achieve a particular compositional effect. The lower chart is an important guide to correct exposure when photographing ultra-closups of objects. There is a perceptible decrease in the amount of light admitted by a lens as its extension is increased for short focus.

Lens Facts

Data and charts to aid you make better movies.

By JACKSON ROSE, A.S.C.

HOW WOULD you compensate for the light loss when shooting at 64 f.p.s. instead of 16? What is the depth of focus of a 12½mm. lens on an 8mm. camera set at f/3.5? Do you know the field of view of your camera lens at a distance of ten feet from subject? Do you know where to set your lens when required to open up one full stop from f/4.5? From f/1.5?

Unless you are using your movie camera regularly, the chances are you cannot immediately answer all of these questions; and when you encounter any one

of them, there is the possibility that you will avoid undertaking the shot unless you have the immediate answer in your mind; as when you want to make slow motion movies of a diver and your exposure meter indicates a lens stop of f/8 as normal for 16 f.p.s. Or, wishing to shorten the depth of focus in order to obscure an unfavorable background, you do not know what stop to use.

It's understandable that movie amateurs who do not use their cameras regularly just don't have such pertinent information at hand or memorized. You

acquire such knowledge only when you are working constantly with your camera, as do the professionals. But if you want to make movies with professional class, with innovations that distinguish your photography from the ordinary, you must be prepared to use the full scope of your camera and its lens or lenses, and this means having always handy a quick means of reference to necessary technical information.

One way, of course, is to soak up this knowledge by memorizing it—one phase at a time. Take fast and slow speed photography. No matter what your subject, you can always find use for the variable shutter speeds of your camera. One method is to purposely photograph a roll of film in your camera, using the full range of speeds, and studying the result on the screen. Eight frames per second speed is one half the speed of normal sixteen. At this speed your camera shutter is admitting twice as much light as at normal 16 f.p.s. speed, so, you close your lens one full stop. Now you may not know just what constitutes a full stop on your lens, because not all cine camera lenses are graduated in full stops. Here, then, you must have some dependable source of reference; but once it's acquired, you can memorize the stops and thereafter know where to set your lens diaphragm when instructions say "open up one stop" or "close lens two stops," etc.

Good movies depend upon accurate exposure and sharp focus—in short, 99% of your movie success depends upon the camera lens. So if you lack knowledge of lenses and particularly if you would rather

DIAPHRAGM COMPENSATOR

Lens Stop Conversion
For Various Camera Speeds

16 mm. AND 8 mm. CAMERAS

8	12	16	24	32	48	64
Pictures per Second	Pictures per Second	Pictures per Second	Pictures per Second	Pictures per Second	Pictures per Second	Pictures per Second
LENS STOPS COMPENSATED FOR SPEEDS ABOVE						
F. Value	F. Value	F. Value	F. Value	F. Value	F. Value	F. Value
2.8	2.3	2.	1.8	1.4		
3.2	2.8	2.3	2.	1.8	1.4	
4.	3.2	2.8	2.3	2.	1.8	1.4
4.5	4.	3.2	2.8	2.3	2.	1.8
5.6	4.5	4.	3.2	2.8	2.3	2.
6.3	5.6	4.5	4.	3.2	2.8	2.3
8.	6.3	5.6	4.5	4.	3.2	2.8
9.1	8.	6.3	5.6	4.5	4.	3.2
11.3	9.1	8.	6.3	5.6	4.5	4.
12.5	11.3	9.1	8.	6.3	5.6	4.5
16.	12.5	11.3	9.1	8.	6.3	5.6
18.	16.	12.5	11.3	9.1	8.	6.3
22.	18.	16.	12.5	11.3	9.1	8.
25.	22.	18.	16.	12.5	11.3	9.1
32.	25.	22.	18.	16.	12.5	11.3
36.	32.	25.	22.	18.	16.	12.5
45.	36.	32.	25.	22.	18.	16.
64.	45.	36.	32.	25.	22.	18.

EXAMPLE: With a light value of F.8 at 16 pictures per second which is normal, to shoot at a speed of 32 pictures per second, lens is opened to F.5.6; to shoot at a speed of 8 pictures per second, lens is closed to F.11.3. SHUTTER OPENING IS CONSTANT.

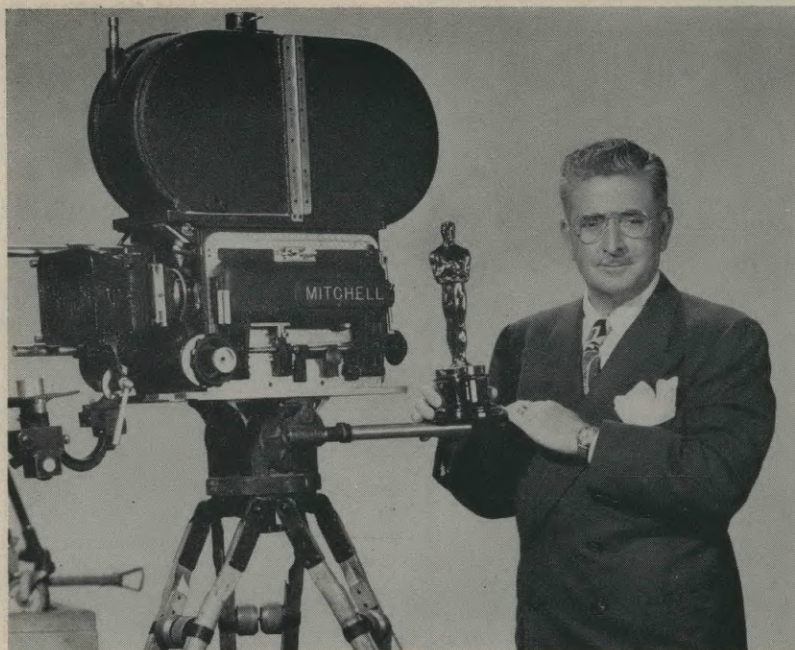
just skip a shot rather than make a "guess" at setting exposure or focus, you're going to miss a lot of opportunities that lead to movies with professional class. And it's possible for every movie amateur, 8mm. or 16mm., to achieve professional class in his picture making. You needn't have an expensive camera, a camera full of gadgets, but you do need the "knowhow" about lenses.

I don't mean to infer that every movie amateur must memorize all the important facts pertaining to movie lens use. But he should know where to find such facts when he needs them. Better still, he should have them close at hand whenever he's using his camera. Reproduced here, from pages of the *American Cinematographer Handbook*, are three charts important to every movie amateur. The first shows the depth of focus of a 12½mm. lens for 8mm. cameras. By referring to this chart, it is possible to determine in an instant if the background will be in sharp focus when subject is 10 feet from camera and the lens stop is f/2.5. The chart is particularly useful as a guide in shooting miniature sets or ultra closeups of small objects, where artificial light is used for illumination and therefore can be controlled in order to gain use of the right lens stop to achieve limited or unlimited depth of focus.

The Closeup Diaphragm Calculator chart for the 3 inch lens shows a quick method of determining the changes in effective aperture from the measured light value, when photographing small objects at close range. Normally there is no apparent change in lens f/values when the camera is at least ten times the focal length from subject; but as the camera distance to subject decreases, as in ultra-closeup photography, the lens extension increases which greatly affects the f/value, since less light reaches the film. This chart makes it possible to compensate exposure for such light loss.

The Diaphragm Compensator chart is one which the movie amateur will frequently refer to. It indicates the correct lens stop conversion when camera is used at various speeds. You may have occasion sometime to make commercial films, if yours is a 16mm. camera. If so, it will be necessary to shoot at 24 f.p.s.—the standard sound speed. It will be necessary for you to know how much to open up your lens from the setting normally established for 16 f.p.s.—or better, to know exactly what stop to use. This chart gives it to you at a glance.

Cut these charts out and paste them in a notebook for handy reference when making movies. Let this be the start of an important technical reference guide for your movie making. The *American Cinematographer Handbook*, of course, contains scores more of such timely and all-important data charts.



Congratulations

WILLIAM DANIELS, A.S.C.

WINNER OF ACADEMY AWARD FOR BEST BLACK AND WHITE PHOTOGRAPHY

Universal-International Pictures Production

"THE NAKED CITY"

"The MITCHELL Studio BNC Camera, equipped with Baltar lenses, was an important contribution to the photographic perfection of this great picture."

**Mitchell Camera
CORPORATION**

666 WEST HARVARD ST. • DEPT. 28 • GLENDALE, CALIFORNIA

TRANSMISSION "T" Stop Calibration

DESIGNING and
MANUFACTURING
of
Specialized lens
mountings and
equipment for
16mm & 35mm
cameras

Animation Equipment

MOTORS for
Cine Special, Maurer
and Bolex Cameras

LENS COATING

John Clemens — Erwin Harwood

NATIONAL CINE EQUIPMENT

INC.
20 WEST 22nd ST., NEW YORK 10, N.Y.

RENTALS — SALES
— SERVICE

Eyemo, Mitchell,
Bell & Howell, Wall,
Cine Special Cameras

Bausch & Lomb
"Baltar" lenses and
others for Motion
Picture Cameras

(Continued from Page 121)

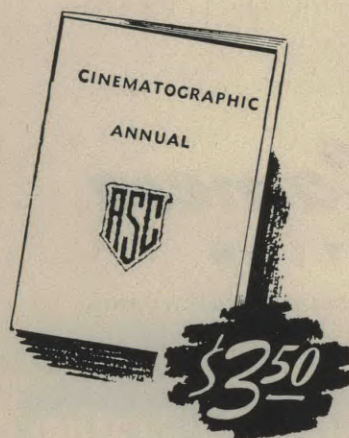
2 IMPORTANT BOOKS

**For Every Movie Maker,
Amateur Or Professional**



Source of QUICK ANSWERS to such questions as: "What is the angle of view of my 25mm. lens?" "What's the depth of focus of my 50mm. lens at 12 feet?" "How much film will a 30 second take consume at 24 f.p.s.?" "What's the Weston daylight rating of Ansco Ultra-Pan negative?" "What stop shall I use to shoot at 8 f.p.s. if exposure at 16 f.p.s. is f/4.5?" And thousands more! A handbook that's a must for every motion picture cameraman, professional or amateur.

Price \$5.00 Postpaid



Rare! Published in 1930, limited number of original editions available! Written by top technicians in the motion picture industry, book includes chapters on timely subjects ranging from Optical science of cinematography to color photography, lighting, sound recording, etc. Printed on fine coated paper; hundreds of illustrations; bound in blue leatherette.

Special price \$3.50 Postpaid

American Society Of Cinematographers
1782 No. Orange Dr., Hollywood 28, Calif.

gan awarding trophies to collaborating directors of photography.

William Daniels' award for best black and white photography also marks for him a triumph of determination. Winning it proved that he could pursue a new format in motion picture photography successfully. Having spent 30 years at MGM, where he was rated the top "glamour" cameraman in the industry, Daniels determined to get away from what he believed was a rut. Ageing stars and changing times, he foresaw, demanded a change not only of scenery but of pace if he were to preserve his artistic and technical perspective. He went to Universal and it wasn't long—less than two years—before the opportunity he sought came along. It was the late Mark Hellinger's "Naked City," and Daniels tackled it with a zest unparalleled in his career. Daniels proved that he could photograph realistic subject matter with all the imagination and artistry he formerly imparted to "glamour" pictures.

It was immediately recognized, of course, that Daniels' virile documentary photographic treatment gave the story power and force, that he had brought stark realism to the screen in a manner never before attempted.

While this is Daniels' first Academy Award, he has been a contender on two other occasions when in 1931 "Anna Christie" was nominated for a photographic award, and again in 1939, when "Marie Antoinette" was nominated for photography. Both pictures were nosed out in the final balloting.

Joseph Valentine is probably the first director of photography ever to receive an academy award for his first Technicolor picture. The success of "Joan Of Arc" and the Academy Award which subsequently was bestowed on Valentine for his camera artistry is a personal triumph which he shares with William Skall and Winton Hoch, who were associate directors of photography on the picture.

Valentine confounded Technicolor experts by purposely underlighting many of the scenes in "Joan Of Arc" and having them come out O.K. Thus, he probably added something in the way of new and hitherto untried procedures for this color medium.

The fact that Valentine was, on four previous occasions, a contender for Academy photographic awards proves that such ability sooner or later demands and receives just rewards. He holds Academy nomination certificates for "100 Men And a Girl" (1937), "Wings Over

Honolulu," (1938), "Spring Parade," (1940), and "It's A Date," (1940).

Valentine has been a cinematographer since 1922 and was probably the first to acquire the title, "Director Of Photography." He was with Fox 12 years, Universal 12 years, spent a year at MGM, and was attached to the U. S. Air Force photographic corps during the war.

Although it is the first year that William Skall has received an Academy Award, it is not the first time that this quiet, unassuming director of photography, has been a contender. He has received nomination certificates from the Academy for "The Mikado," (1939) and "Northwest Passage," (1940); also for "Billie The Kid," which he photographed in association with the late Len Smith. He became a triple-threat man in 1942 when three pictures on which he collaborated photographically were nominated for photographic awards. These were: "Arabian Knights," in collaboration with Milton Krasner, A.S.C., and Wm. H. Greene, A.S.C.; "Reap The Wild Wind," in association with Harry Jackson, A.S.C., and Victor Milner, A.S.C.; and "To The Shores Of Tripoli," with Edward Cronjager, A.S.C., and Harry Jackson, A.S.C. Still another nomination certificate was added to his collection when in 1947 "Life With Father" was nominated for a color photography award but was eliminated in the final voting. Skall collaborated with Peverell Marley, A.S.C., on this one.

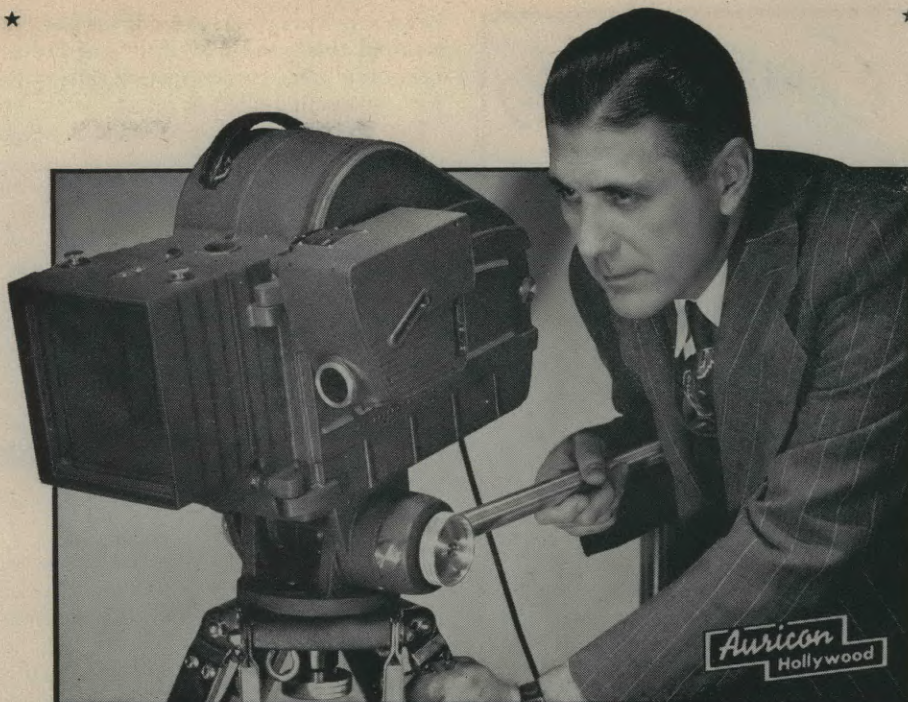
A World War I ace, Skall also served in the photographic division of the Air Corps in World War II. He considers "Joan Of Arc" one of his most challenging assignments. This was followed by Alfred Hitchcock's "Rope" on which he again collaborated with Joseph Valentine.

Winton Hoch (name rhymes with "coke") is the third of the triumvirate awarded Oscars for the photography of "Joan Of Arc." His artistry and competent handling of the Technicolor camera is evident in the majority of the battle scenes in the picture which he photographed. Hoch is a director of photography under contract to Technicolor Corporation. One of the first important features filmed by him was "Dr. Cyclops," which first revealed his talents for effect photography and had every Hollywood studio bidding for his services. Thereafter he did aerial photography for "Dive Bomber" and "Captain Of The Clouds," and the live action photography for Walt Disney's "Reluctant Dragon" and "Fantasia." Fox kept him working a full year in their special effects department.

doing trick photography, then the war intervened and Hoch went into the Navy's photographic service. ★

As one of Technicolor's top cameramen, Hoch has continually worked in an atmosphere of Academy Award winners or nominees. He assisted with the photography of "The Black Swan," which won an award in 1942 for photographic achievement, also on "Crash Dive," which won a special visual effects achievement award in 1943. Hoch photographed the live action for Walt Disney's "So Dear To My Heart" and subsequently shared photographic credit on Walter Wanger's "Tap Roots." More recently he has photographed John Ford's "Three Godfathers," currently showing, also "Tulsa" and "She Wore A Yellow Ribbon."

The fifth Oscar awarded in the photographic division to an A.S.C. man was received by Paul Eagler, for achievement in special visual effects in the Selznick picture, "Portrait of Jennie." Eagler, in association with Russell Sherman and Clarence Slifer, as already stated, photographed the special effects for this picture under the direction of J. M. Johnson. Eagler, probably one of the oldest active special effects cameramen in point of service, made his first process shot in 1923. Since then he has contributed special effects photography to hundreds of Hollywood feature films, many of them



FIRST IN 1941, BEST TODAY! An improved Auricon 16 mm Blimp with follow focus, for silenced "double-system" sound recording with E-K Cine Special Camera, \$295 plus tax. Complete professional unit including Blimp, Studio Finder and Synchronous-Motor Drive, \$645 plus tax.

See your dealer or write for free illustrated information.

BERNDT-BACH, Inc., 7381 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



MOLE-RICHARDSON CO.

Congratulates

ALL ACADEMY AWARD WINNERS

And Salutes For Outstanding Cinematographic Achievement

WILLIAM DANIELS, A. S. C.

Best Black and White Photography — "The Naked City"

JOSEPH VALENTINE, A. S. C.

WILLIAM SKALL, A. S. C.

WINTON HOCH, A. S. C.

Best Color Photography — "Joan Of Arc"

Again Mole-Richardson "Molinkies" and "Molarcs" have played a great role in the development of today's movie technique . . . contributing to the winning of four "Oscars" for outstanding achievement in photographic lighting.



MOLE-RICHARDSON CO.

937 NORTH SYCAMORE

HOLLYWOOD 38, CALIF.

Photographic Lighting Equipment Since 1927



A QUICK METHOD FOR cleaning film is to wear a white canvas glove that has been turned inside out and hold film between thumb and forefinger as it travels between reels during rewinding. Place a few drops of carbon-tetrachloride on the glove fingers and alter path of moving film frequently.

TO PROLONG LIFE OF Photoflood lamps that have been used, store them in individual cans with wad of cotton on bottom as a cushion.

THE NEW "MAGIC SLATES" being sold at toy counters make an excellent device for providing temporary titles or identifying data while shooting on "location." Simply write text on plastic surface of slate, photograph, and "erase" text by lifting the plastic panel from the wax base. Dime stores have them, too.

WHEN FILMING IN TROPICS or hot climates, keep all camera accessories away from direct sun rays and other excessive heat. This is especially important of lenses and filters, which can be ruined by heat or strong, direct sunlight. A white cloth draped over the camera will reduce the heat absorbed and prevent film buckle.

KEEP CAMERA LENSES COVERED at all times when camera is not in use, to prevent damage to lens surfaces from excessive heat, humidity and dampness. Use metal lens caps which protect lenses from dust as well as danger of abrasions.

WHEN A PHOTOFLOOD lamp burns out during a shooting session, removing the hot bulb can be facilitated by slipping over it the corrugated protector sheathing the new bulb that is to replace it

GIVE ADDED PICTORIAL emphasis to your color movies of flowers in closeups by shooting the blossoms on an indoor stage, and giving variety to the lighting by slowly moving the illuminating lamps (photofloods) from side to side, up and down, etc., as the flower blossom is being photographed.

FOR AN EFFECTIVE DOLLY or zoom shot of limited scope, mount your cine camera on a roller skate and move it toward or away from subject as it is being photographed. Gives splendid results on closeups of small objects, flowers, inserts of letters, newspaper items, etc.

Academy Award winners. The Oscar he received this year is his first, but he has previously received nomination certificates for outstanding special effects work on "The Hurricane" (1937) and "Foreign Correspondent" (1940).

While the Academy Awards serve for the moment to underscore the achievements of these men, it goes without saying that all their work is, and has been, of the same high caliber as that in the pictures which the Academy evaluated and found worthy of special recognition

this year. The awards, in most cases, will infuse new interest and enthusiasm in the recipients and this, after all, is the purpose of the Academy's annual awards presentation. As Jean Hersholt, Academy president, stated in his talk which opened the presentation ceremonies, "The Academy has devoted itself to honoring efforts which, whether or not they resulted in financial success, were admirable pieces of work, artistically important and enriching the culture from which they were developed."

FILMS FOR TELEVISION

(Continued from Page 125)

the peculiar tendency of the iconoscope tube to flare on dark areas, and stressed that in picture composition for television, large solid black areas, particularly at either side or bottom of the picture frame, should be avoided, otherwise annoying flare will be created in these areas when the picture is televised.

The conclusion is that "arty" lighting in motion pictures for television must be restrained in keeping with the medium's limitations. On the other hand, excessive bright areas create a problem, too. Highlight details in the image projected on the iconoscope tube tend to "wash out" because of the compression or saturation of whites on the tube.

A more even lighting than is normally used in standard motion picture practice will render better results for television films—that is, by keeping the shadows fairly light and the overall contrast more level. A subject contrast between 1-to-20 and 1-to-30 nets best results, where laboratory work is of maximum quality.

The subject of lighting comes in for special attention in the Society of Motion Picture Engineers' recent booklet, "Films In Television," which states: "The limited range of picture tube brightness requires that subject contrast be controlled wherever possible . . . even lighting is essential particularly over large picture areas. That is, large picture areas must have about the same average illumination . . . The general intensity of illumination from scene to scene should be kept relatively constant so that the level of the television signal does not change markedly. For this reason night scenes should be avoided."

Television films require more attention to compositional details than do theatrical films. Medium shots become the "long shots" of TV photography while the conventional long shot of the feature film should be avoided because it rarely adds anything of value to a video film production and frequently causes the viewer to lose the trend of continuity. Because

viewing screens of home television receivers are small and the field of action limited, closeups give the most satisfactory reproduction and therefore should make up the bulk of the television film.

This brings us to the subject of framing. Because there are two and sometimes three steps in the process of transmitting the video film image to the home receiver that affect the overall size of the picture, there is a marked reduction in the area that is finally seen by the television set owner. First the scanned area of the film is slightly reduced, when picked up by the iconoscope, to insure a safe margin all around the picture; then there is the additional loss of border area caused by the framing around the screen of many home receivers. Because of this, it is important that closeups be not played tight or full frame, otherwise some important detail is bound to be chopped off in the picture seen on the screen. "The action should be kept centered, but there should be a generous allowance of space at top and bottom and at the sides of the picture frame, as seen in the camera viewfinder," Fraser said. The S.M.P.E. recommends that subject material be kept within a central area having 8½% top and bottom margins and 13% side margins.

Makeup is another important factor in the production of television films and something that has received too little attention thus far among many producers of films for video. Faces of players are always the center of interest on the television screen, of course, and it is important that facial details register clearly at all times and above all never be washed out. A face too light will tend to wash out where the picture is not carefully watched by the monitor as it is being sent out over the air. A safety factor is to keep faces slightly darker than one might ordinarily for feature films. Experienced TV film producers who have worked to perfect this factor of TV film

quality recommend makeup two shades darker than that commonly used for theatrical films.

The handling and processing of television films by the laboratory is one of the most important steps in their production, according to Fraser. One may light and photograph a picture with extreme care, follow all the established production rules, yet the film may televise poorly because of careless or improper developing or printing. There has been a tendency for some film laboratories, Fraser said, to treat 16 mm. film strictly as an amateur medium with the result that its full potentials never have been fully developed.

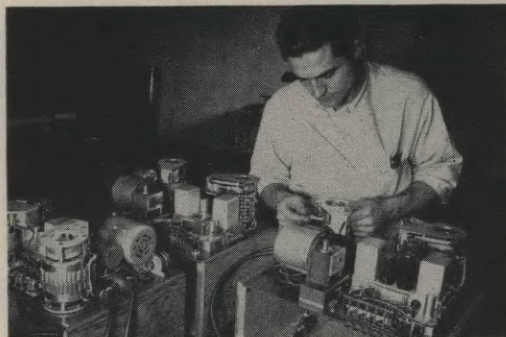
Film laboratories, he said, need to improve sensitometric control of both picture and sound track printing of 16mm. television films. Also there is a great deal of printer slippage evident in many current films which greatly impairs their quality when televised. Best results follow, Fraser said, where prints are made with a step printer of good quality.

Grain is an inherent problem in all 16mm. television films because there is grain or, as it is commonly called, "noise," in television, too; and any film grain naturally adds to this to lower the overall quality of the televised picture.

Fraser pointed out another laboratory problem faced by television, and that is

PRECISION PRODUCTION... Key To HALLEN RECORDER Superiority!

- Records magnetically on slit oxide-coated 35mm. film.
- Portable
- Synchronous
- Film is sprocket driven



Every recorder precision tested

PRECISE! Sound recorded on one Hallen Recorder can be played back on any Hallen Recorder. Precision workmanship, and individual inspection and testing of each recorder insures this.

FEATURES: Interlocks with any 35mm. or 16mm. synchronous-motor driven camera • 30 to 11,000 cycles, + or - 1 1/2 db. • Film Speed 90 ft. per minute • Fast forward and reverse control for editing • Electric brakes • Built-in 2-stage pre-amplifier; handles any standard microphone • Also records on 1/4" tape.

HALLEN CORPORATION

3503 W. Olive St.

• BURBANK, CALIF. • Phone: CHarleston 8-6976

EASTERN DISTRIBUTOR

THE CAMERA MART, Inc.

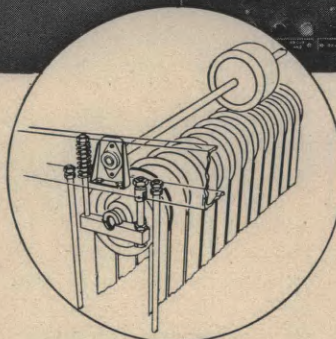
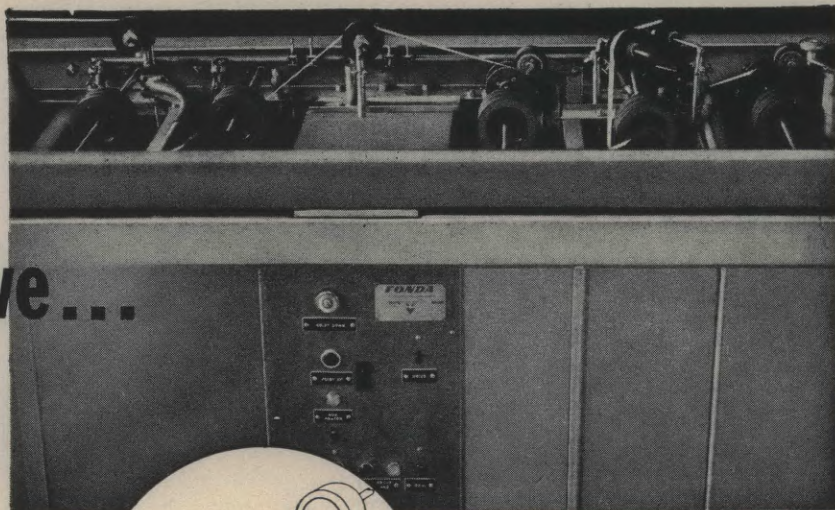
70 West 45th St.

New York 19, N. Y.

The Fonda Top-Friction Drive...

**eliminates
film slack**

Film slack is the number one problem in film developing. Fonda's patented drive mechanism completely eliminates this problem...making the Fonda developer the most efficient and most economical yet designed. Stainless steel construction...almost any speed range...processes any type film: 35mm, 16mm, black and white, positive, negative, reversal or microfilm.



Patented Top-Friction Drive Mechanism

**Send for FREE
descriptive booklet:**

Compare the Fonda machine with any other make by sending for your complimentary copy of the new illustrated booklet giving complete details of the Fonda Film Processor.

Address Fonda Division, Solar Aircraft Co., 2218 Pacific Highway San Diego 12, Calif.

FONDA FILM PROCESSING EQUIPMENT DIVISION

SOLAR

STAINLESS PRODUCTS

San Diego 12, Calif. . . 60 E. 42nd St., New York 17, N. Y.

25 YEARS AGO

With A.S.C.  And Members

- KENNETH MacLEAN's wife presented him with a baby daughter, subsequently named Jean.
- JOHN BOYLE was keeping the communique rolling from Rome where he was preparing to shoot Goldwyn's super-production, "Ben Hur."
- JOHN SIETZ, winding up shooting for Rex Ingram's "The Arab" in Tunis, was preparing to move on with the company for location shots in Paris.
- MITCHELL CAMERA Company called attention, via a full page announcement in "American Cinematographer," that every one of the feature films shown in the six major theatres in downtown Los Angeles in one week (those were the days of single features,) were photographed with a Mitchell camera.
- BERT GLENNON, ERNEST HALLER, and Louis Tolhurst were admitted to membership in the A.S.C. Glennon had recently finished Cecil B. DeMille's "Ten Commandments." Haller had just completed five pictures in a row for Paramount starring Thomas Meighan. Tolhurst, an expert on microscopic cinematography, was cameraman for Principal Pictures Corp.
- JOHN ARNOLD, who had photographed every picture in which Viola Dana appeared since she became a star, was photographing "Along Came Ruth," latest Metro production starring Miss Dana. Eddie Cline was the director.
- DAN CLARK was establishing something of a record for cameramen, starting the filming of his twentieth production since 1922 starring Tom Mix. Clark's unit was one of the busiest in the industry, having the entire west for its shooting grounds.
- AL GILKS, suffered loss of a few front teeth and a badly lacerated face in a golf links accident, when a fellow player's driver slipped from his perspiring hands and struck Al as he stood by watching the drive.
- DAVID ABEL was shooting "Beau Brummel" for Warners Brothers.
- GEORGE BENOIT, who had just completed shooting the Belasco production, "Welcome Stranger," starring Florence Vidor and Robert Edeson, suffered loss of a valuable French camera when thieves broke into his home during his absence. Oddly enough, they passed up other photographic equipment, all of which was fully insured.
- HOMER SCOTT and FRED JACKMAN were vacationing in Mexico on weekends, flying there by private plane.

the inability of many labs at present to furnish a continuous 1200 foot 16mm. print without splices. Film splices, in addition to the ever present danger of parting during projection, cause an annoying jump on the screen as they pass the projector gate. TV projectors have a very rapid pull down movement, compared to ordinary 16mm. projectors, that exerts strong pull on the film. Some east coast laboratories are now equipped to render continuous prints up to 1200 feet in length, and it is expected that other laboratories in the country will soon follow suit.

The subject of films for television is coming in for more and more clinical study as their importance becomes more evident with the growth of the television industry. They will come in for special study at the forthcoming semi-annual convention of the Society of Motion Picture Engineers in New York City this month. The Society's recently published book, "Films For Television," mentioned earlier, is available at small cost through S.M.P.E. offices. It reports the latest findings in the study of films for video including photography, lighting, processing and kinescoping. It is recommended reading for all who are interested in the production of films for television, whether in 16 millimeter or 35.

DIRECTING THE COMMERCIAL FILM

(Continued from Page 130)

ing it for elements that can be dramatized in picture and sound.

In filming the commercial picture, the director will work with objects and with people. The objects include products, machinery and buildings—all of which (since they have no movement of their own) rely mainly upon lighting and camera angle for dramatization. The people, on the other hand, are strictly the responsibility of the director. They talk and move according to his directions, and their performances in the finished print should reflect his approach to the subject.

It is in his handling of players within the scene that a director proves whether he is worthy of the name or not. If he is fortunate (and is given a sufficient budget) he will be able to procure professional actors who are experienced in creating an illusion of reality. If this is the case, his problems of staging action are considerably simplified. Usually, however, he will not have a professional cast and will be forced to rely upon amateur actors and non-actors who are actually working in the locales to be filmed.

If, as is very often the case, he has to make actors out of the people working in the locale, he will have to cope with

different problems.

Almost anyone who has had no acting experience or who has never appeared before a movie camera will tend to be self-conscious and somewhat awkward at first, especially when asked to "act" before his fellow employees and under the direction of a stranger.

Faced with the necessity of using these untrained players for his cast, the director should first study his client's personnel and mentally select the most promising—those who appear most at ease, have a natural self-confident air about them and who are, to a reasonable degree, photogenic.

Once the director spots likely talent among his client's personnel, he should first obtain permission from the client, or his subordinate, to use them in the picture before he approaches the employees themselves. While most clients cooperate very well in lending their employees to take part in a film sponsored by them, it sometimes happens that certain employees cannot be interrupted in their work without seriously affecting plant production.

In staging a scene with inexperienced players, patience and understanding will net the most satisfactory performances. You will find that as the player repeats his performance in rehearsals, it tends to come easier to him. So count on plenty of time for rehearsals.

In directing an inexperienced actor keep your action patterns simple and in key with the person's own background in his line of work. This is "type casting" perhaps, but it is the quickest and simplest way to get a convincing performance from one who is new to screen acting. The director will find that it pays to take time to explain carefully to his cast the full gist of the script or at least the particular sequence then in work.

The success of the commercial film depends primarily upon the director's ability to co-ordinate the situation in the script with those he encounters in the actual locale. What sounds like simple action in the script may become somewhat complex when you have to stage it using novice actors and while working around a plant or office schedule. The director's patience is often sorely tried by apparently unnecessary delays, but in commercial filming he cannot allow himself the luxury of temperament. On the contrary, he must constantly be tactful and diplomatic. He should bend over backwards to be pleasant and considerate of the people who are working on his picture, both cast and crew—since pleasant relationship invariably result in better pictures.

Each director has his own individual working technique on the set. Some prefer to paint a word picture of the scene at hand and thus "talk" their players into

giving the right performance. Others prefer to act out the role and have the actor imitate the performance. The happy medium involves a bit of both styles. Discuss the scene with the players and then walk through the action for them, outlining the general pattern of action and suggesting with inflection or gesture the effect desired.

As a general rule it is wise to avoid direct dialogue sequences unless you have competent professional or semi-professional actors available to play the parts. Amateurs who are not used to speaking lines rarely give convincing performances. There are, of course, exceptions—but it is far better to assign dialogue to experienced people than to take a chance on impairing the result.

One of the worst fates that can befall the director of the commercial film is to have technical inaccuracies show up in his final print. In order to avoid such deadly boners, the director should attend all story conferences with both writer and client. He should also request that the client assign a well-oriented individual of his own staff or personnel to work closely with the filming crew during production.

The commercial director has a two-fold responsibility: to present the client's message clearly and forcefully—and to make the cinematic result something an audience will want to sit through. To meet the challenge, he must present factual material in an absorbing manner, for originality is the keynote of success in the commercial film field.

GIVE YOUR VACATION MOVIES A 'BREAK'

(Continued from Page 128)

subject, and show the locale; then you can move in for close shots of your subject at work, closing the sequence with an ultra-closeup of the work—perhaps a piece of pottery, a blanket in course of weaving, or a native meal in preparation. You can reverse the order, too, with equally good effect: open the sequence with a closeup of your subject, pull back to a medium shot to show the surroundings, then move back in—and nearer this time—to show at close range the object of your subject's handicraft.

Each of these shots need only be a few seconds in duration. The sum total of the whole—a series of two or three shots, each at a different distance or angle—will tell your story and need not exceed the total footage that you might otherwise devote to a single shot of the subject. By breaking up the sequence into a series of short shots, you create more interest in the subject and your picture takes on real professional style on the screen.

More and more from coast to coast

Reid H. Ray
ST. PAUL

Atlas Film Corporation
CHICAGO

TELEFILM
HOLLYWOOD

Houston Color Laboratories
LOS ANGELES

THE CALVIN COMPANY
KANSAS CITY, MO.

FORDEL FILM LABORATORIES
NEW YORK

CRESCENT FILM LABORATORIES, INC.
CHICAGO

Rathé INDUSTRIES
NEW YORK HOLLYWOOD

TRIMBLE LABORATORIES, INC.
HOLLYWOOD

PEERLESS LABORATORIES
TORONTO

acme film laboratories
HOLLYWOOD

Sawyer's
PORTLAND, ORE.

COLUMBIA PICTURES
HOLLYWOOD

Master
BOSTON

PEERLESS FILM PROCESSING CORPORATION
NEW YORK

BYRON
WASHINGTON

DELUXE LABORATORIES, INC.
NEW YORK

CONSOLIDATED FILM INDUSTRIES
NEW YORK HOLLYWOOD

More and more laboratories from coast to coast are using Peerless Film Treatment, to make sure their product will permanently resist damage and retain its good condition. For many, Peerless Film Treatment is part of their standard processing procedure. Prominent among them is an increasing number of producers intent on having their productions reach the screen unmarred by avoidable film damage. Sponsors likewise are growing in their insistence on Peerless Film Treatment—to increase showings and prevent film damage from spoiling their message.

Order Peerless Film Treatment from the laboratory where your prints are made. In case it is not available there or prints have been delivered to you, the most convenient of the laboratories marked ★ will be glad to serve you. Insist on **PEERLESS FILM TREATMENT**—proven for 15 years.

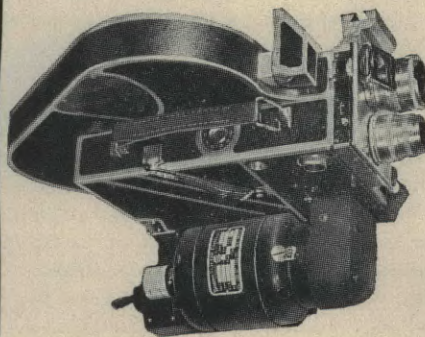
Send for new folder, "20 QUESTIONS"

PEERLESS
FILM PROCESSING CORP.
165 West 46th St., New York 19, N.Y.
Plant: 130 W. 46th St., N.Y. 19, N.Y.

PEERLESS
FILM TREATMENT

SYNCHRONOUS MOTOR DRIVE

for the
E. K. Cine Special



110 Volt A. C., Single Phase, 60 Cycle

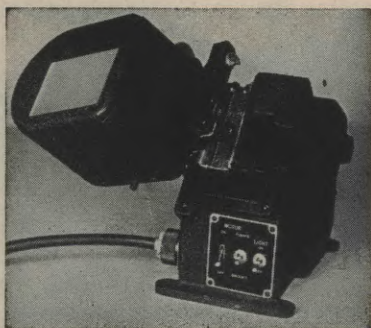
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.

Price \$150 . . . Immediate Delivery

FRANK C. ZUCKER
CAMERA-EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

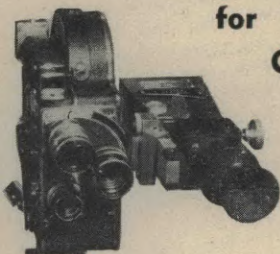


NEW...16 mm. Moviola

NOW—a professional Moviola for 16mm. production. Made by makers of the 35mm. Moviola. Runs at controlled speed, forward and reverse. Brilliant 2" x 2 3/4" picture on screen. Write for literature and prices.

MOVIOLA MANUFACTURING CO.
1451 Gordon St. Hollywood 28, Calif.

Professional View Finder for 16MM. Cameras

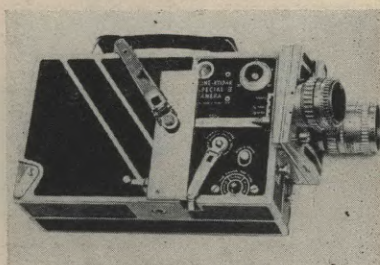


Precision built. Highest technical standards. Major motion picture studio specifications.

- LARGE ERECT image
- Corrected from left to right on GROUND GLASS
- Light Weight
- Now in use by major independent producers

MAIER-HANCOCK CORP.
12270 Montague St., Pacoima, Calif.

AUTOMATIC DISSOLVE For The Cine Special



New Improved Model 'C'

\$60.00 Plus Tax

See your dealer, or write

JOSEPH YOLO
5968 Santa Monica Blvd., Hollywood, Calif.

BLACK AND WHITE • KODACHROME
ENLARGED. REDUCED.

8 to 16

16 to 8

DUPLICATES

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. A, Chicago 6, Ill.

A swimming pool is an excellent setting for movies because there's always plenty of action and a backdrop of colorful water and pool surroundings to challenge your photographic skill. You'll want to make shots of members of your family here, and again "sequence shooting" is recommended for best screen results. In the accompanying picture, mother, teaching Junior to swim, is being photographed close up from edge of the pool. Properly preceding this shot, of course, would be a long shot introducing the locale, and a medium shot showing bathers in the pool—much more satisfactory than one or two non-related shots made at random.

The nice thing about this sequence shooting plan is that it saves film. You don't go around making shots haphazardly here and there, shots that have no story value on your home movie screen. At best, such movie making is just a series of "post card" shots which you could have made just as easily, although with less fun, with a snapshot camera.

Sequence filming of the sort described here doesn't call for preparation of a shooting script. Instead, you plan each shot in sequence order before starting your camera. Old Faithful Geyser? Get it in three short takes: (1) long shot; (2) medium shot, showing spectators eagerly awaiting its eruption; and finally (3) a long shot of the geyser in majestic eruption. Uncle Amos' farm? You can shoot a whole roll of film here. But let's take just one of the many possible subjects: the new colt romping in the corral. Begin with a long shot showing mother and colt

idling across the corral by the fence; then move in for a closer shot, and finally one or two shots closeup—perhaps one showing Junior petting the colt.

The instances cited should give you the idea. You can apply the technique to any subject, and to scenery, too. Suppose you plan to shoot Bridal Veil Falls in Yosemite. Naturally you can't shoot such a subject in closeup. But you can get *variety* and increased interest in a sequence of shots by varying your camera angle each time. Shoot the falls from a distance; then from a nearer distance at another angle (from another location within the park), then from a point below the falls, looking up. Of course, you won't shoot this sequence in 1, 2, 3, continuity, because it will mean travelling a considerable distance between camera setups. You may even have to make the shots on different days. If so, make sure sunlight conditions are approximately the same for each shot.

A "sequence" may consist of as little as two and as many as four or five shots. Experience will show you how many takes are necessary to tell your story in detail. Don't "repeat" your takes, however, any more than once having panned on a scene, from left to right, you'd pan back again. It isn't good cinematic technique. One way to start is to make it a point to shoot each subject of interest in at least three takes—a long or medium shot to introduce locale; a medium closeup; and finally a screen-filling closeup of the subject or action detail.

Make it a point this summer to try this recommended plan, and note the livelier response of your home movie audience to those films given the resultant "new look."

SOUND STAGE SEAFARER

(Continued from Page 123)

in such a way that the scenes could be grouped for each angle. This meant that the ship had to be turned only once or twice during the day's shooting, and usually during the cast's lunch hour or after filming had stopped for the day.

A second device used to bypass delays in swinging the ship around was the placement of process screens at oblique angles for front projection. For one night sequence the background was projected from a 45 degree angle onto a huge muslin screen and the action was played in front of it, with the camera squarely facing the screen. One of the greatest problems, seemingly, was finding space in which to throw the huge image needed to fill the 35 foot background screen, since the ship itself took up most of the space on the sound stage. This was solved by placing the projector on another stage and shooting it through a tunnel connecting the two stages.

Except for scenes actually showing the lowering of boats into the water and target practice on dummy whales, the bulk of the water action was shot in the studio tank. Especially effective is the sequence in which one whaling crew is lost in the night fog and the other crew goes searching through the murk with flaming torches.

The two climactic highpoints of the film, the whaling sequence and the iceberg sequence, both owe their visual effectiveness to superb applications of special effects and the use of miniatures. Joe MacDonald is loud in praise of special effects expert Ray Kellogg, who executed the mechanics of these effects.

The whale which blows its spray of water so realistically as it plows through the water is a cleverly devised miniature—even in the scenes in which it rams the boat. Process plates were made of this

action and blown up as a background for the players. Needless to say, the light balance between background and foreground is so perfect that even the trained eye is unaware of any obvious trickery.

The iceberg sequence is a masterpiece of staging. Miniatures of the ship and the icebergs were used in the long shots and corresponding "life size" segments of both in the closer shots. One of the most effective scenes is that in which the ship is groping its way through the fog in an effort to avoid striking an iceberg. As the watchers peer anxiously into the pea-soup atmosphere, the fog suddenly lifts to show a huge iceberg rearing up. Then the ship breaks through into sunlight.

Staging this bit of business called for precise timing and the use of an unusual mechanical set-up. First the miniature icebergs were filmed with and without a fog filter. Then two projectors were set up and trained on the same rear projection screen. Into one projector was threaded the iceberg footage. The other projector was threaded with footage of swirling fog shot at sea. For the beginning of the sequence these two images were superimposed on the screen. When the fog was due to lift, the fog was faded out to reveal a ghostly image of the iceberg. Then, when the sun broke forth, there was a dissolve to the unfiltered shot of the iceberg. At the same moment the lights were brought up on the foreground subjects to simulate sunlight. The result is a very striking bit of realism.

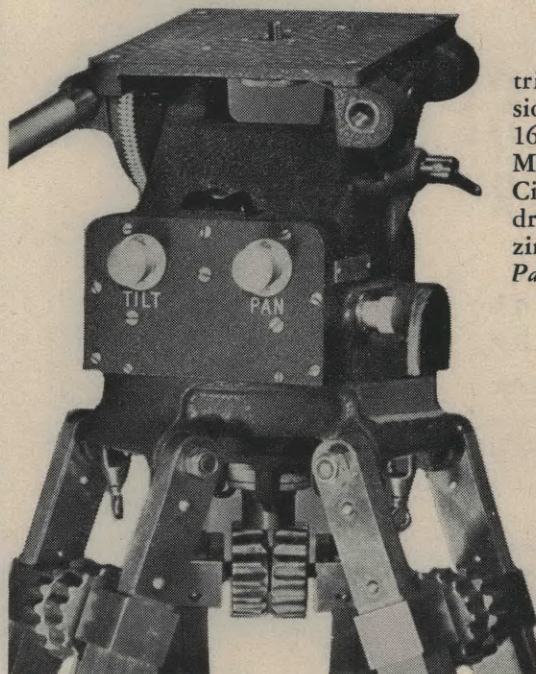
Joe MacDonald's style in filming "Down To The Sea In Ships" is a careful blending of sharply highlighted low-key lighting, extreme depth of field, and forceful camera composition. The night scenes on deck are graphic patterns of black and white. Some of the daylight scenes are purposely very flat to simulate the raw quality of overcast. The camera angles are frequently low and framed with foreground objects for added depth. In shooting these depth-of-field scenes, extremely high light levels were used so that the lens could be stopped down to insure sharp focus in both planes.

MacDonald, who has been a cinematographer at Twentieth Century-Fox since 1929, is a camera artist who would hoot at the idea of being called *arty*. He works with the sure instinct born of many years of experience, and leans more on his know-how than on any combination of gadgets and technical data.

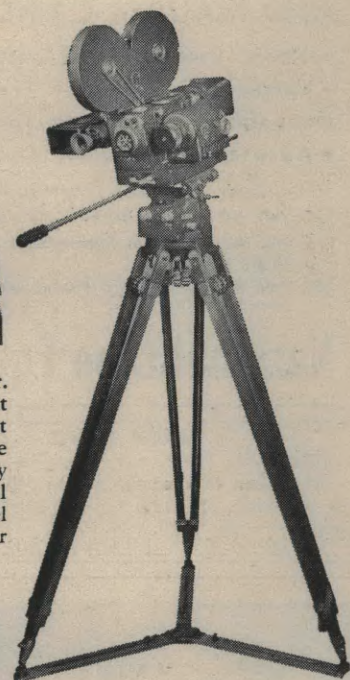
MacDonald lays claim to no magic formulas in photography. "I like simplicity on the screen," he explains. "For years I've been studying the works of the great painters, and I've found that the best paintings were done using a simple, uncluttered approach. For this reason, I've always tried to get a clean quality into my

Introducing the "PROFESSIONAL JUNIOR" SMALL GYRO TRIPOD

It is no longer necessary to use a large, heavy tripod for your 16mm. professional and semi-professional cameras



This new, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features *Super Smooth Pan & Tilt Action*.



Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at 3 different positions on tripod head for operator's convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either $\frac{3}{8}$ or $\frac{1}{4}$ in. camera screw.

Write for further details.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

WHY are advertisers getting better results in the **AMERICAN CINEMATOGRAPHER**? Because: (1) A. C. has **QUALITY** readership—readers are buyers, or recommend the buying of equipment and materials for making theatrical, educational, business, television or amateur motion pictures. (2) Because A. C. has widest and fastest growing **FOREIGN** circulation! Write for rate card. **AMERICAN CINEMATOGRAPHER**, 1782 No. Orange Dr., Hollywood 28, Calif.

— Only Art Reeves Can Sell The New Model —

SENSITESTER

Will Handle Modern Fine Grain Film

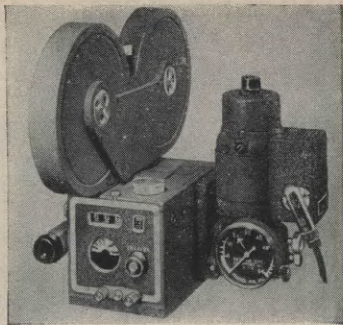
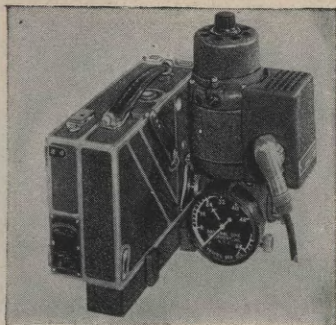
NOW AVAILABLE

Line-O-Lite Recording Glow Lamps

ART REEVES MOTION PICTURE EQUIPMENT

1515 N. Cahuenga Blvd.

Hollywood 28, Calif.



VARIABLE SPEED MOTOR with TACHOMETER

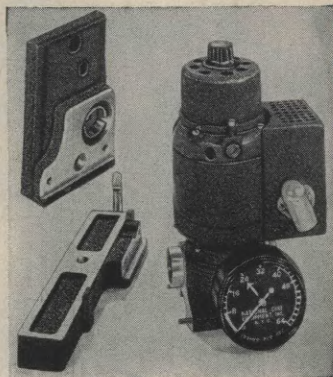
for

CINE SPECIAL CAMERA AND MAURER CAMERA

- 115 V. Universal Motor — AC-DC
- Variable Speed 8-50 Frames
- Separate Base for Cine Special
- Adapter for Maurer Camera

Interchangeable Motors:

- 12 Volt DC variable Speed 8-50 Frames.
- 115 Volt AC 60 Cycles, Synchronous Motor Single Phase.
- 220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor.



Animation Motors for Cine Special, Maurer and Mitchell Cameras. Motors for Bolex and Filmo. Cameras. Time Lapse Equipment.

National Cine Equipment, Inc. 20 WEST 22nd St.
NEW YORK 10, N. Y.

BACK ISSUES — AMERICAN CINEMATOGRAPHER

Complete your files! Save every issue for the informative technical articles they contain on all phases of cinematography. Back issues available for all months of 1948 and for first 4 months of 1949. (Write for list of issues available for other years.) 30c per copy; foreign, 40c per copy, postpaid.

AMERICAN CINEMATOGRAPHER, 1782 No. Orange, Hollywood 28, Calif.



Yes! the
WEBSTER ELECTRIC
EKOTAPE

is the
finest
PORTABLE
MAGNETIC
TAPE
RECORDER

- Power output 5 watts at less than 5% harmonic distortion.
- Frequency response 80 to 8000 cycles.
- Amplifier: 11 tubes, dual channel.
- Drive: 4 lb. flywheel; constant speed—less than 1% variation 30 min. recording; less than 1/10 of 1% instantaneous variation.

Direct Factory Sales and Service — Also Other Makes

MAGNETIC RECORDERS COMPANY
7120 MELROSE AVENUE LOS ANGELES 46, CALIF.
TELEPHONES: WYoming 9600 • WYoming 7541

camerawork. I never use formless shadow patterns to break up a bare expanse of wall, because I feel that they detract from the force of the composition. I believe that the role of the camera is to tell a story and not to call attention to itself.

MacDonald's long roster of films includes John Ford's "My Darling Clementine," "Call Northside 777," "Street With No Name," and the beautifully photographed super-western "Yellow Sky." The latter film is a masterpiece of outdoor photography—drawing its force from a combination of low wide-angle compositions and heavily filtered landscapes. It is also notable for its extensive use of infrared film for night shots, a technique which is by no means new but which has rarely been applied with such visual force and beauty.

Joe MacDonald lays no claim to any particular "style." But the objective observer will find in his photography a clean, modern approach—a forceful means of telling a screen story. That, in itself, is the finest kind of style.

THERE'S A FUTURE IN TELEVISION FILMS

(Continued from Page 126)

He cites a small Los Angeles packer presently marketing its dog food product exclusively in Southern California. The company, according to O'Connell, is making plans to compete in the national market and believes one of the best means of expanding its sales is via television. It is for this company that O'Connell has produced a series of one-minute spot announcements and has others on the planning board.

O'Connell's reputation as a cameraman who knows how to gear his cinematography to the economy of modest-budget feature films attracted the attention of William Cameron Menzies, famed Hollywood art director who also is avidly interested in television film production. Menzies, together with Rudy Maté, A.S.C., had developed an idea for a couple of television films based on Edgar Allen Poe's "Tell Tale Heart" and "The Case Of The Strange Bed." They engaged O'Connell to do the photography and the pictures were made at the Hal Roach studios in Culver City.

Later, with Bob Longnecker, O'Connell made a 27 minute "open end" television feature, "Your Witness," on speculation which, although not yet marketed, has been subjected to vigorous bidding by several national advertisers.

And thus was O'Connell introduced to photography for television. There was more to it, of course, than merely setting

up camera and lights and shooting scenes according to the producer's directions. His initial assignment with Maté and Menzies found him frequenting the television stations and nightly studying the reception of televised films. One of the first things he learned was that at present there is a dearth of advertisers willing to back up sponsored film production with substantial budgets. O'Connell foresees that for a long time to come, television films will have to be made economically and "down to a price;" and that the production spending so familiar in the studios is something television producers will have to struggle along without for some time to come. Eventually, O'Connell believes, when television becomes firmly established and sponsors strive to out-do each other in the class of entertainment offered television audiences, as they do in radio today, production of TV films and programs may approach the extravagant levels of motion picture production in the lush years.

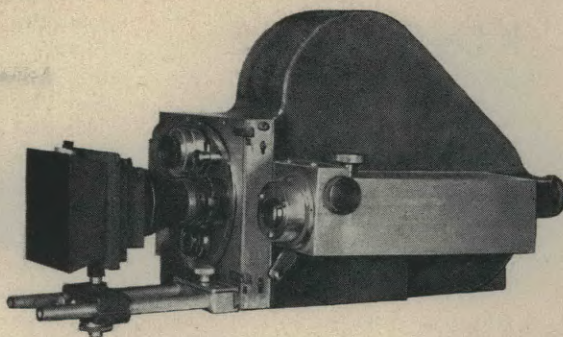
But in the meantime, he says, economy is the dominant factor in producing TV films. You cannot readily market a television film at prices ranging upwards of \$5000. Some, with even more experience in the field than O'Connell, say that a price of \$2.00 a foot is about tops being paid today for TV feature films.

To crack the market today, you've got to turn out a film with the photographic quality of a class A studio feature and sell it at poverty row prices. To do this it must be produced with expenses cut to the bone. O'Connell, schooled in budget film production, is well qualified to fit the role of today's TV film producer. He wrote, photographed, edited and supervised the sound recording of the series of dog food films. Renting camera equipment from Armitage in Hollywood, O'Connell staged his scenes at the Cine-sound Studios on Santa Monica Boulevard. He cut his lighting bills to the bone using Color-Tran lighting units for all interior shots. All too frequently the studio cinematographer is considered a "single track" operator with no talent for other departments of film making. O'Connell's achievements disprove this theory.

"Hollywood's directors of photography," O'Connell says, "are best qualified to photograph television films because of their extensive training in lighting, which is so essential to TV film production, and because of their long association with the production of theatrical films."

As to the camera and lighting techniques best suited for TV films, O'Connell cites the necessity for avoiding cluttered backgrounds, keeping depth of focus sharp, and eliminating all distracting objects within the scene. He says that it is quite possible to ignore the pet theories advanced by many television men regarding the dangers of solid black areas, low

The NORD



A completely NEW 16mm. Professional Camera

THE WRAPS ARE OFF! A new professional 16mm. camera with radically new features important to every commercial, educational and television film producer. The NORD insures top photographic results under most adverse filming conditions. The result of five years of careful research and development, this camera has all the desirable features you require including:

- New type intermittent for rock-steady pictures plus perfect precision registration so important for multiple exposure work. Movement cannot perforate film, is self-engaging. Merely place film in raceway, close gate and turn camera over. Feed finger finds perforations automatically.

- Rack-over devoid of structural weaknesses. No dovetails. Permanent alignment with no adjustments. Rack-over completely sealed in camera—a boon to location use.

- Direct focusing and lineup through the "taking" lens. No ground glass obscures detail. Gives brilliant erect image of full field, magnified. Focusing microscope for critical examination of image.

- 240° shutter insures lighting economy—two lights do work of three.

- Removable aperture plate insures "whisker-free" frame lines.

- Priced under \$3000.00

Write For Bulletin Giving Complete Description

THE NORD COMPANY
254 FIRST AVENUE, NORTH,
MINNEAPOLIS, MINN.

C. ROSS

FOR

LIGHTING EQUIPMENT

Inkie and Arc Lamps including Required Accessories
Generators—Cables—Boards—Boxes

•

Raby Camera Crane—Dollies—Blimps—Geared Heads

•

GRIP EQUIPMENT

FOR LOCATION AND STUDIO

Parallels—Steps—Platform Ladders
Century Stands—Reflectors—Flags—Scrims

•

SOLE EASTERN MOLE-RICHARDSON CO. DISTRIBUTOR

RENTALS • SALES • SERVICE

•

CHARLES ROSS, Inc.

333 WEST 52nd STREET

NEW YORK 19, N.Y.

Circle 6-5470-1

off the

KINESCOPE

tube...

DuPONT'S PHOTO PRODUCTS department has introduced a new low-contrast type 16mm. print stock, which provides lower gradation prints for television reproduction in comparison to the former standard 16mm. print quality. New film, designated as 628-A, requires standard laboratory processing.

JOSEPH A. MORAN, vice-president of Young & Rubicam ad agency, speaking before SMPE members at convention in New York early this month on subject of "Advertising and Sales Impact of Television" said, "To satisfy the sponsor and the advertising agency, a commercial film of 15 to 90 seconds duration on a television program must be of the best photographic quality and carry a potent advertising and sales impact." The talk was augmented by screening 15 to 90 second commercial spot announcement films.

RCA WILL DEMONSTRATE its new kine-photo system designed to record television images on film, at the Natl. Association of Broadcasters' convention April 6 to 13.

JOE HERNANDEZ, famous horse race commentator, is dicker to put Agua Caliente and Tanforan races on television. Hernandez will photograph races in 16mm., give films quick processing, and put them on air same day—or evening.

IN LAYING PLANS FOR theatre television, a spokesman for 20th Century-Fox has stated: "We are being guided by one principle in this big-screen development work—namely to provide an 18 by 24 foot television picture of sufficient quality to warrant theatre operators charging admission to see it and to satisfy the theatre patrons that they are getting their money's worth."

HOLLYWOOD can make TV films just as economically as New York, says Harold Roach, adding that with proper cooperative working arrangements, Hollywood film makers can turn out video films to suit any of the N.Y. agencies "presently tending to discount our product."

KFI-TV, which went on daytime video March 1st, is aiming its programming to include 15-minute strip shows which can be presented without need for camera rehearsal.

key lighting, etc., and come up with a picture that televises satisfactorily. "If the monitoring engineers will just leave the controls alone, once they are set for a film," he says, "televised film results will prove acceptable in most instances."

Despite the part his ability as a successful motion picture cameraman played in introducing him to TV film production, O'Connell readily admits that luck played a part in gaining recognition for his first video film effort. His initial film for the dog food maker chanced to be on the desk of a television program director last Christmas day, when a switch in the station's plans left them without material to fill a cancelled spot announcement. The dog food commercial was quickly substituted and so impressive was the reaction that the sponsor, who had considered the initial film as a speculation project, commissioned O'Connell to proceed with a series of them.

TELEVISION RESEARCH REPORT

(Continued from Page 124)

"If you will avoid having on film those large expanses that invite the monitor to twist the dials and thereby introduce unwanted black shadows," Solow continued, "you are going to preserve the integrity of your photography. And specifically that means having the background broken up, not too busy necessarily, but with enough of its own subject contrast to avoid the spurious effects from the electrons; to avoid very bright highlights, and to keep the tonal range within the range of the television screen itself."

Concerning print quality in television films, Solow said, "It's silly to talk of making a print one printer-light point darker or one point lighter or just a little bit less contrasty than normal, because one point, two points or even five points one way or the other is hardly noticeable in the television process, and because what we would call a print five points above normal is very simply adjusted at the television station provided it isn't so light that all the highlights have lost whatever density they should have."

"That's the thing to avoid," Solow concluded, "making prints so light that nothing of the detail is left in the highlight areas."

Neil Nunan, A.S.C., associated with Ansco in Hollywood, then spoke to the assembly. "It is a good thing," he said, "when technical groups within the motion picture industry and the television industry get together to decide what the standards are to be for films for television."

"All of us who have been watching the development of television during the past few years," he continued, "have

been impressed or depressed, as the case may be, by some of the quality of TV film transcriptions we have seen, and also by the quality of some live action pickups. Now it seems as though this can be pretty well related to a straight-forward engineering problem, and that the sooner various standards are tied down the sooner we are going to get fine quality on television screens. And one of the first places where quality is going to come is in tying down those standards which have to do with the TV transmitter. In other words we are looking forward to the day from the film manufacturing standpoint, and from the photography and the film processing standpoints, where the transmitter will look in a given direction towards the film or the image being received and always put the image on the air with the same fidelity and quality—totally erasing any interference of any technician who may be in the way."

"Members of the A. S. C.," Nunan continued, "have been responsible for safeguarding the quality of the most priceless asset the motion picture industry has, which is the star. Today we don't see important stars on the television screen for a very good reason, and that is because producers do not care to risk the prestige of their players in a medium the quality of which is not yet proven. Technically the medium is here. There isn't any doubt of that; but artistically it hasn't arrived. And it won't arrive until you directors of photography, with the help of the S.M.P.E. and the I.R.E., tie this thing together and put a truly artistic medium on the air."

Hal Mohr, A.S.C., also a member of the Society's Television Research Committee, spoke briefly on the cinematographer's place in the realm of television. "I see no problem that television has to present," said Mohr, "that cannot be met in a sensible, economical, sane artistic way. I don't think we have to sacrifice anything insofar as the use of our particular medium is concerned. I believe that the director of photography can do for the stars in TV what they have done for stars in motion pictures."

Sounding an optimistic note for the cinematographer, Mohr concluded, "I per-

OPPORTUNITIES GALORE

in the

**Classified Advertising
Page!**

- AN EYEMO single lens camera for only \$225.00.
- EXPERIENCED magnetic sound man wanted for African Safari.
- EXTENSION tube outfit for Cine-Special

... and many more!

TURN TO PAGE 150

sonally believe that television is the greatest thing that's ever happened to the motion picture industry and for its cameramen, because the pictures that will be made henceforth will be aimed to compete with television and they are going to be so good that people will want to go to theatres to see them. As far as any loss in theatre business is concerned—if, indeed there is to be any such loss—this will be more than compensated for in the vast amount of pictures that the industry will be producing for television. I believe that 90% of the program material for television in the future will be produced on film. It will be made with the same class and quality as theatrical films, which should mean plenty of work for directors of photography."

CURRENT ASSIGNMENTS

(Continued from Page 118)

Henreid, Claude Rains. W. Dieterle, director.

R. K. O.

• HARRY WILD, "The Big Steal," with Robert Mitchum, Jane Greer, William Bendix, Patric Knowles, Ramon Navarro and Robert Qualen. Don Siegel, director.

• JOSEPH VALENTINE, "Love Is Big Business," with Claudette Colbert, Robert Young, George Brent and Max Baer. William D. Russell, director.

20th Century-Fox

• HARRY JACKSON, "Oh You Beautiful Doll," (Technicolor) with Mark Stevens, June Haver, Gale Robbins, S. Z. Sakall and Charlotte Greenwood. John Stahl, director.

• JOSEPH LASHALLE, "Everybody Does It," with Linda Darnell, Celeste Holm, Paul Douglas and Charles Coburn. Edmund Goulding, director.

• JOE MACDONALD, "Pinky," with Jeanne Crain, William Lundigan, Ethel Waters and Basil Ruysdael. John Ford, director.

• LLOYD AHERN, "Father Was A Fullback," (Technicolor) with Fred MacMurray, Maureen O'Hara, Betty Lynn, Rudy Vallee, Themla Ritter and Natalie Wood. Elliot Nugent, director.

• HARRY JACKSON, "Bandwagon," (Technicolor) with William Powell, Mark Stevens, Betsy Drake, Jean Hersholt. Irving Reis, director.

United Artists

• ROBERT DEGRASSE, "Home Of The Brave," (Screen Plays) with James Edwards, Lloyd Bridges, Jeff Corey, Frank Lovejoy and Douglas Dick. Mark Robson, director.

• LIONEL LINDON, "Quicksand," with Mickey Rooney, Jeanne Cagney, Peter

The MART MESSAGE

CLEARANCE SALE

ONE OF EACH ONLY—ACT FAST

35mm. **MOVIOLA UDS**—2 way sound and picture, on table mount, excellent.....\$725.00

NEUVATOR—35mm. film cleaner, fine \$172.50

AURICON BLIMP for Cine Special, with 110 volt synchronous motor, follow focus, very good\$417.50

CINE SPECIAL, Chrome, 1" F1.9, 15mm. F2.7, Case, Adapter, masks.....\$515.00

NEW STOPWATCH, calibrated, 90, 60 and 36 Rev. per minute, direct 16 or 35mm. computations—indispensable\$24.75

CAMART TRIPODS, finest quality, for Arriflex, with baby\$185.00

For Cine Special..... 110.00

For Eyemo, Filmo, Bolex 110.00

SPECIAL, ARRIFLEX, 3 lenses, 2 mags., case, very good\$725.00

INEXPENSIVE—EFFICIENT

H A L L E N

Synchronous Magnetic Film Recorder

Top quality sound on slit 35mm. film, sprocket drive — 90 feet per minute. Synchronous. Price, FOB Calif.....\$1850.00

LIGHTWEIGHT—PORTABLE

COLORTRAN CONVERTER

Amazing new concept, stepped-up color corrected light, approximately 4000 watts of light on only one 15 amp. fuse. In Use in all major studios.

WRITE FOR FULL DETAILS

THE CAMERA • MART, INC.

70 WEST 45TH STREET
NEW YORK 19, N. Y.

WORLD-WIDE SERVICE
CABLE ADDRESS: CAMERAMART

SALES • SERVICE • RENTALS

— 35 mm. • 16 mm. —

CAMERAS • MOVIOLAS • DOLLYS

Complete Line of Equipment for Production Available for Rental

Mitchell: Standard - Hi-Speed - NC - BNC - 16 mm.

Bell & Howell: Standard - Shiftover - Eyemos

Maurer: 16 mm. Cameras

Moviola: Editing Machines - Synchronizers

SPECIALISTS IN ALL TYPES OF CAMERA REPAIR WORK. LENSES MOUNTED



TELEVISION PHOTOGRAPHY is regularly covered in some phase in every issue of **AMERICAN CINEMATOGRAPHER**. If you are interested in television photography or cinematography for films for television, don't miss a single issue of the **AMERICAN CINEMATOGRAPHER**. Subscribe today, using postage-paid order form enclosed with this issue. \$3.00 yearly in U. S.

AMERICAN CINEMATOGRAPHER, 1782 No. Orange Dr., Hollywood 28, Calif.

EVERYTHING PHOTOGRAPHIC

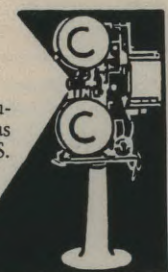
AND CINEMATIC

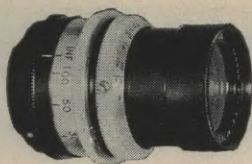
FOR PROFESSIONAL AND AMATEUR

The World's Largest Variety of Cameras and Projectors. Studio and Laboratory Equipment with Latest Improvements as Used in the Hollywood Studios. New and Used. BARGAINS.

HOLLYWOOD CAMERA EXCHANGE

1600 CAHUENGA BOULEVARD
HO-3651 • Hollywood, Calif • Cable Hocamex





U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35mm. film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16mm. cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50mm. uncoated and 75mm. coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN

OPTICAL COMPANY

OFFICE AND FACTORY

317 EAST 34 ST., NEW YORK 16, N. Y.

AC-4

OPPORTUNITY!

To Save Approximately
\$500 On A Used

35mm Film Perforator

(Manufactured by Bell & Howell)

OUR PRICE
Only \$400.00

For photograph and more
detailed information—
write, wire or phone

De Vry Corporation

1111 Armitage Ave.

Chicago 14, Ill.

Telephone: Lincoln 9-5200



MOTION PICTURE
16MM PRINTERS
8MM
CONTINUOUS-STEP-REDUCTION
SEND FOR DESCRIPTIVE LITERATURE

UHLER *Fine Machine Co.*
16519 WASHBURN AVE. DETROIT 21, MICH

Lorre and Patsy O'Connor. Irving Pichel, director.

Universal-International

• WILLIAM DANIELS, "The Western Story," with Yvonne DeCarlo, Charles Coburn, Scott Brady, et al. Frederick de Cordova, director.

• RUSSELL METTY, "Curtain Call at Cactus Creek," (Technicolor) with Donald O'Connor, Eve Arden, Vincent Price, Gale Storm and Walter Brennan. Charles Lamont, director.

• IRVING GLASSBERG, "Sword In The Desert," with Marta Toren, Dana Andrews, Stephen McNally, Hugh French, Jeff Chandler. George Sherman, director.

• FRANK PLANER, "Come Be My Love,"

(Neptune Films) with Robert Montgomery, Ann Blythe and Jane Cowl. Michael Gordon, director.

• MAURY GERTSMAN, "Partners In Crime," with Howard Duff, Dan Duryea, Shelly Winters, Gar Moore and John McIntire. William Castle, director.

Warner Brothers

• TED McCORD "The Octopus And Miss Smith," with Jane Wyman, Dennis Morgan, Zachary Scott, Eve Arden, Fred Clark, Ray Montgomery and Janis Paige. Michael Curtiz, director.

Miscellaneous

• ROBERT PITTACK, Apex Films.
• FRED MANDL, Princeton Film Center.
• IRA MORGAN, Katzman Productions.
• JACK GREENHALGH, television films.

HOLLYWOOD BULLETIN BOARD

(Continued from Page 116)

VICTOR MILNER, A.S.C., will visit his son in Berlin next month and while there may produce a series of documentary films based on contemporary life in post-war Germany. His son is attached to the U. S. Airforce there.

RUSSELL METTY, A.S.C., attached a bicycle speedometer to the camera carriage while shooting scenes for Universal-International's "The Lady Gambles," and discovered that the camera was traveling more than a mile per day. The director, Michael Gordon, Metty explained, likes a "restless" camera—one that moves constantly in keeping with plot and character orientation.

LEON SHAMROY, A.S.C., for the past ten years a director of photography at Twentieth Century-Fox, has been re-signed by that company for another three years. Vincent Farrar, A.S.C., also had his contract renewed at Columbia Pictures, where he has been one of that company's leading directors of photography.

CAMERAMEN are enthusiastic about Altec-

Lansing Corporation's new "dime-size" microphone recently unveiled in Hollywood and demonstrated in actual use at the Academy Awards presentation ceremonies. The miniature mike, which is about the size of a stack of six dimes, is noted for its extreme range and fidelity. The cameramen favor it because it portends the end of present cumbersome mikes that throw shadows, and unwieldy mike booms. It's priced at approximately \$190.00.

ANSCOCOLOR is introducing a negative-positive type color film for feature film production. Company will make between 30 and 50 million feet of the new film available to Hollywood studios this year, promising a capacity of 100 million feet annually thereafter. New film differs from the Ansco color reversible type recently used on "The Man On The Eiffel Tower." Use of new neg-pos color stock offers substantial savings in production costs, according to Ansco which states that laboratory processing charges for prints will be only a little more than current black-and-white costs.

Imagine!

- A 5000-watt light on a 15-amp fuse!
- Enough illumination for normal set-lighting using ordinary 110-volt current!

That's what you get with the newest portable, light-weight COLOR-TRAN lighting equipment. One light gives as much illumination as a regular 5000-watt Hollywood studio spot, yet draws only 13½ amps. of current. Real economy lighting for small film units. A "must" for television remotes.

Write for details—or let us demonstrate

ColorTran Converter Company

7333 Santa Monica Blvd., Hollywood 46, Calif.

Phone: GRanite 4461

SOUND FOR THE Roy Del Ruth production, "Red Light," shooting at Nassour Studios is being recorded on the new Western Electric synchronous magnetic film sound recorder. Medium used is a perforated film coated with a magnetic-sensitized material.

EASTMAN KODAK CO. will have test rolls of new Eastman neg-pos color film in hands of Hollywood studio camera department heads May 1st, for purpose of making tests. Company will not proceed with volume production plans until studio tests have been completed and any suggested improvements carefully evaluated and fitted into manufacturing plans. It will probably be a year before stock is available in quantity for feature production purposes, according to the company.

RECENT HOLLYWOOD visitor was Jack Draper, leading cinematographer of Mexico City, whose latest picture "Rancho Grande" is drawing rave notices in Latin America for the fine Cinecolor photography. Draper, who is about to undertake an independent production in 16mm. color, which he will photograph in Mexico with his Mitchell 16mm. professional camera, came to Hollywood to have tests developed and printed by the Eastman laboratories there.

TOM HUNT, head of Color-Tran Converter Company, has probably supplied the key to the big economy problem bedeviling Hollywood studios—the increasing cost of lighting indoor sets. Since Hunt's lighting equipment, which operates off ordinary 110-volt house current, proved its merit on Hollywood sound stages and television studios, more and more motion picture studios are conducting tests, some actually filming entire productions using Color-Tran lights. This has led to new explorations in lamp design by manufacturers which probably will lead to ultimate production of a new incandescent lamp for studio use working on same principle as present photo-floods, but more durable and powerful.

TECHNICOLOR PHOTOGRAPHY UNDER WATER

(Continued from Page 122)

for parallels, crane or dolly. Besides, it enables working the camera in such broad movements without need for cumbersome tracks laid on the stage floor.

The elevator shaft is suspended from crane tracks that run the full length of the stage ceiling. The shaft may be moved the full length of the stage and its elevator may be raised or lowered to permit use of camera from ceiling height to a point three feet below floor-level of the

stage. This equipment enabled Rosher to suspend his camera below the water line of the swimming pool in shooting some of the water ballet numbers.

To do this, he mounted the camera within a specially built underwater camera tank—a steel box approximately 40" by 18" by 30", open at the top and fitted with a panel of optical glass in the front which provided a port for the camera lens. The tank was then mounted on the platform, moved out over the pool, and then lowered half way beneath surface of the water to record movements of the swimmers. Sometimes the camera would rise above the water level to catch Esther Williams and her water ballerinas as they executed the colorful routines, then submerge to show contrasting movement of the swimmers from a new and different angle.

In addition to the usual lights arranged about the set—there were some 200 massive spots hung from the catwalks alone—more than 100 highpower floodlights were placed in recesses along the walls of the pool below water level to furnish unique lighting for the water ballet routines.

Determining the correct exposure to use when the Technicolor camera was underwater naturally posed a problem, but one easily overcome by the resourceful and versatile Rosher. He had a large globular fish bowl set into a square panel of wood which he floated on the surface of the lighted pool. Lowering his Norwood exposure meter into the partially submerged fish bowl, Rosher was thus able to read his light values directly, obtaining an accurate reading from actual underwater position. This expediency saved much time that might otherwise have been consumed in shooting tests and waiting for them to be developed—a tedious matter where color photography is employed.

The set—the largest for the picture and one of the largest ever constructed on an indoor stage—represented the pool of an exclusive country club in the tropics. The stage even had a tropical air about it—the temperature being maintained in the eighties day and night for the comfort of the swimmers who were in and out of the water constantly.

MGM maintained laundry equipment on the stage to provide dry bathing suits and costumes for the girls. After each rehearsal or take the girls would remove and turn in their wet costumes in exchange for dry ones. Wet costumes were quickly dried and made available for use again.

Rosher and his assistants never had to make use of these facilities, thanks to the unique equipment that enabled them to photograph the entire water ballet sequence without getting more than their bare feet wet.

AKELEY CAMERA, Inc.

175 Varick Street

New York 14, New York

—Established 1914—

Designers and manufacturers of silent and sound motion picture cameras with 225° shutter opening, (288° shutter opening for television use), gyro tripods and precision instruments.

Complete engineering and machine shop facilities for experimental work, model and production runs.

Inquiries Invited

RUBY CAMERA EXCHANGE

Rents . . . Sells . . . Exchanges

Everything You Need for the
PRODUCTION & PROJECTION
of Motion Pictures Provided
by a Veteran Organization
of Specialists

35 mm. 16 mm.
Television

IN BUSINESS SINCE 1910

729 Seventh Ave., New York City
Cable Address: RUBYCAM



Add SOUND TO YOUR SILENT FILMS

(Music • Narration • Special Effects)

LET us convert your 16 mm picture to a sound film of the highest quality. Skilled technical staff, and finest sound recording equipment and studio facilities to serve industrial, amateur and educational film producers. Write TELEFILM, Inc., Dept. A-1, 6039 Hollywood Blvd., Hollywood 28, Calif. for prices and literature.

OUR SERVICE IS USED BY:

- AirResearch Mfg. Co.
- Lockheed Aircraft Corp.
- Douglas Aircraft Co.
- Food Machinery Corp.
- U. S. Naval Photo Services Dept.
- Santa Fe Railroad
- Standard Oil Co. of Calif.

TELEFILM HOLLYWOOD

MOVIE AND SLIDE TITLES STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR . . .
free illustrated literature and samples
TITLE-CRAFT, 1024 Argyle St., Chicago 40, Ill.

Classified Advertising

RATES: Ten cents per word—minimum ad \$1.00. Ads set in all capital letters, 60c per agate line (12 agate lines per inch). No discounts on classified advertising. Send copy to editorial office, 1782 N. Orange Dr., Hollywood 28, California.

FOR SALE

BASS SAYS:

Since 1910 we have been in this happy business of trading and selling cameras and photo apparatus with complete satisfaction to all concerned. A few swell buys . . .

New 1" Eymax F:4 in Eyemo C mount....\$32.50
100mm. Cooke Deep Field Panthro coated F:2.5 in foc. Eyemo C mt. List \$487.50....Net..\$255.00
Used 6" Cooke Tele-Kinico F:4.5, foc. C Eyemo mt.\$137.50
Used 16.5 cm. Zeiss Tessar F:4.5 foc. C Eyemo mt.\$87.50
Used 4" Cinemat F:2.9 foc. C Eyemo Mt....\$65.00
Eyemo Model A-4A, fitted with 1" F:4.5, 2" F:2.8, 6" F:4.5, 10" F:4.5, optical variable finder and case.....\$575.00
Akeley, complete with Akeley Gyro tripod, 5 mags., matched pair of F:3.5 lenses and 6" Telephoto\$425.00
Eyemo, single lens, 3 speeds including 24, F:2.5 lens, Case.....\$225.00
DeVry Automatic 35mm. with F:3.5 lens and case\$87.50

WRITE BASS FIRST

BASS CAMERA CO., 170 W. MADISON ST., CHICAGO 2, ILL.

SPECIAL EYEMO CAMERAS—Rebuilt factory inspected magazine and motor adaptation.

EYEMO ACCESSORIES AND PROFESSIONAL CINE EQUIPMENT, Eyemo Magazines, developing outfits, printers.

CINE LENSES—The world's largest selection of fine cine lenses (Zeiss, Cooke, Astro, Bausch & Lomb, Goerz and many others) available on 15 day trial—High Speed, Wide Angle, Telephoto—In focusing mounts coated to fit—Eyemo, Bell & Howell, Professional, Mitchell 35 and 16, Maurer

FREE CATALOG: Full description and prices. Send this ad to

BURKE & JAMES, Inc.
321 So. Wabash Ave.
Chicago, Ill., U.S.A.

ATTN: A. Caldwell

NOW—HALF PRICE

35MM. INTERMITTENTS—now only \$75.00 each—precision machining, excellent design. Perfect for Printers, Animation Cameras, Slide Film Cameras, and for silencing and modernizing motion picture cameras. Double pull-down claws and double registration pins, at aperture. Entire unit in light-tight metal case to accommodate 200-foot roll, complete with take-up. Light trap at aperture.

A F P

1600 BROADWAY - - SUITE 1004
New York 19, N. Y.

WE BUY, SELL AND RENT PROFESSIONAL AND 16mm. EQUIPMENT, NEW AND USED. WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS. RUBY CAMERA EXCHANGE, 729 Seventh Ave., New York City. Established since 1910.

WE Buy, Sell, Trade Cameras, Projectors, Laboratory and Cutting Room Equipment, 8-16-35mm. We pay highest prices. Carry one of the most diversified stocks in America. Mogull's Camera & Film Exchange, 68 West 48th Street, New York 19, N. Y.

COMPLETE LINE of amateur and professional cine equipment and lenses. Write for free bulletin. **CAMERA MART, INC., 1614 N. Cahunega, Hollywood 28. HEMPSTEAD 7373.**

FOR SALE

M.G.M CAMERA ROLAMBULATOR DOLLY, Precision, Ball Bearing, Pan Tilt Controls, Weight 700 lbs. Cost \$6,000.00. Barain \$1,500.00

H-C-E 16MM. SPECIAL EFFECTS OPTICAL PRINTER, Features: Bell & Howell Projector, Model A Eastman Camera, 42" Lathe Bed, 500-Ohm Dimmer, Foot Switch, Motor, Microscope, Cost \$5,000.00. A Gift at \$1,500.00.

35MM. BELL & HOWELL SINGLE SYSTEM SOUND CAMERA, Four Quality Speed Lenses, Two 1000-ft. Magazines, Freehead, Tripod, Ready-to-operate, Price \$3,750.00.

LIKE-NEW 16MM. AURICON SOUND CAMERA, SINGLE AND DOUBLE SYSTEM RECORDINGS. Outfit complete, New Guarantee, Price \$2,313.60.

ANIMATION STAND, SUITABLE FOR EITHER 35MM. OR 16MM. Heavy Steel Construction, Precision Machine, Weight 1500 pounds. Price \$2,350.00.

35MM. EYEMOS, ARRIFLEX AND OTHER TYPES OF CAMERAS, MOTION PICTURES LENSES, MOUNTED AND UNMOUNTED, AT REDUCED PRICES.

HOLLYWOOD CAMERA EXCHANGE

1600 Cahuenga Blvd. Hollywood

THRILLING Documentary films, "Tank Patrol" 2 reels, "Vis Persia" 1 reel 16 SOF \$6.25 per reel new. Film equipment, bought, sold, traded. Lists free. **MOGULL'S, 68 W. 48th Street, N.Y.**

BELL & HOWELL Model 5205-D printer with five ring masks, completely reconditioned, in original box from Bell & Howell. Price \$2,500.00 F.O.B. San Francisco. **C. R. SKINNER MFG. CO., 292-294 Turk Street, San Francisco.**

CINE SPECIAL EXTENSION tube outfit, instructions: Eastman 3" and B & H wide angle projection lenses. **DAVIS, 5329 Holmes, Kansas City, Missouri.**

EYEMO MODEL 71 Q-sound model-like new: 6-12 volt motor; magazine adaption; lenses: 25mm. F2—50mm. F1.8; 8-48 speeds; visual focuser; \$800.00 or trade for Cine Kodak Special. **ROY R. SMITH, 647 Holibaugh Avenue, Akron 10, Ohio.**

CHAIRS FOR THEATRES, Cafes, Restaurants. New. \$10.00 each. **Bovilsky, 1061 Lara Street, Los Angeles, Calif.**

PROCESS your Ansco Color Movies: Complete equipment, chemicals, instructions, \$99.00. Laboratory lists free. **MOGULL'S, 68 W. 48th St., N. Y.**

PHOTOGRAPHERS

SERVICE TO PRODUCERS

Mitchell 16mm. Professional camera equipped with 1200 foot film magazines for continuous filming, available for rent with operator to 16mm. producers. Write for rates.

Walter Porep
Sportsreel Productions
1114 Carleton St.
Berkeley, California

CAMERAMEN WANTED

We need a 16mm. cameraman experienced in filming news and sports events to represent us in your locality.

Send us your qualifications, together with samples of your work.

For complete information, contact:
NEWS REEL LABORATORY
1733 Sansom Street,
Philadelphia, Pa.
RI.-6-3892

HELP WANTED

WANTED FOR SAFARI—

Experienced sound man capable operating, repairing and maintaining Hallen and Magnecord recorders to be used for sound-moving pictures of bird and animal life in Kenya, Congo and Sudan, January through March, 1950. In application state education, religion, full personal history, experience, references, salary required, and enclose photograph.

Box 1056
American Cinematographer

STUDIO & PRODN. EQUIP.

1949 CATALOG Film Production Equipment Ready—everything for studio, laboratory and cutting room—get yours! New 16mm. Sound and Picture Printers, \$585.00; 35mm. Tape Recorders, \$1500.00; Composite Sound Moviola type 35mm., \$495.00; Belhowell 16mm. combination Sound Editor, \$312.50; Schustek 35/16mm. Reduction Printer, \$1250.00; Arriflex Newsreel Camera, 4 lenses, complete, \$795.00; 18' Microphone Boom \$300.00; Stop Watch Film Timer, \$24.75; Cinephone 35mm. Recorder, \$495.00; Neumade combination 16/35mm. Automatic Film Cleaner, \$350.00 value, \$194.50; Giant Spotlight Tripods 8' high, \$9.95; Bardwell 5000W floodlites, \$111.75; 1/12HP Synchronous Motors, \$57.50; Sound Moviolas, lowest in years. Dept. f—
S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

ROGER CAMERA TIMER

for automatic operation of (any) camera and light for **TIME-LAPSE CINEMATOGRAPHY** and **ANIMATION** as used by many organizations since 15 years.

SETTINGS: 1, 2, 3, 6, 12 and 24 Exp. per Hour
1, 2, 3, 4, 6 and 8 Exp. per Hour
and faster, also single frame push button.

ROLAB

Sandy Hook, Connecticut

EQUIP. WANTED

WE PAY CASH FOR EVERYTHING PHOTOGRAPHIC. Write us today. **Hollywood Camera Exchange, 1600 Cahuenga Blvd., Hollywood.**

WANTED TO BUY FOR CASH

CAMERAS AND ACCESSORIES
MITCHELL, B & H, EYEMO, DEBRIE, AKELEY
ALSO LABORATORY AND CUTTING ROOM EQUIPMENT

CAMERA EQUIPMENT COMPANY
1600 BROADWAY, NEW YORK CITY 19
CABLE: CINEQUIP

USED, must be in good condition. 2000W and 5000W, Mole Richardson or Bardwell McAllister Spots. Please quote prices and where located. Box 1055. The American Cinematographer.

LABORATORY SERVICES

BLACK-AND-WHITE DUPLICATES 16mm. sound—.06c foot; 16mm. silent—.05c foot; 8mm.—.06c foot. Workprints—special duplicating—processing—sound and silent titles—Work Guaranteed—5 day service. Send for samples. **J.J.J. PHOTO LAB., 1852 Burling Street Chicago 14, Illinois.**

MISCELLANEOUS

A.S.C. "CINEMATOGRAPHIC ANNUAL," published 1930. Limited number copies available at \$3.50. A collectors' item. **A.S.C. Agency, 1782 N. Orange Dr., Hollywood 28, Calif.**



Thanks to the newsreel editor . . . the world passes in review

ACROSS his "front pages," before the eyes of movie-goers on Main Streets everywhere, the world passes in review. There, North meets South, East meets West through the specialized efforts of the newsreel editor.

He sifts the facts and foibles of the world . . . presents in one short reel the significant, the human, and the odd—news that helps the world to know itself better.

To his objectivity . . . his sense of the newsworthy . . . his feeling for concise and graphic storytelling . . . the newsreel owes its unique place in American journalism.

Yet the newsreel editor would be the first to give due credit to his staff of cameramen . . . and to the family of Eastman motion picture films which help them cover the news—and help him present it so effectively.

EASTMAN KODAK COMPANY

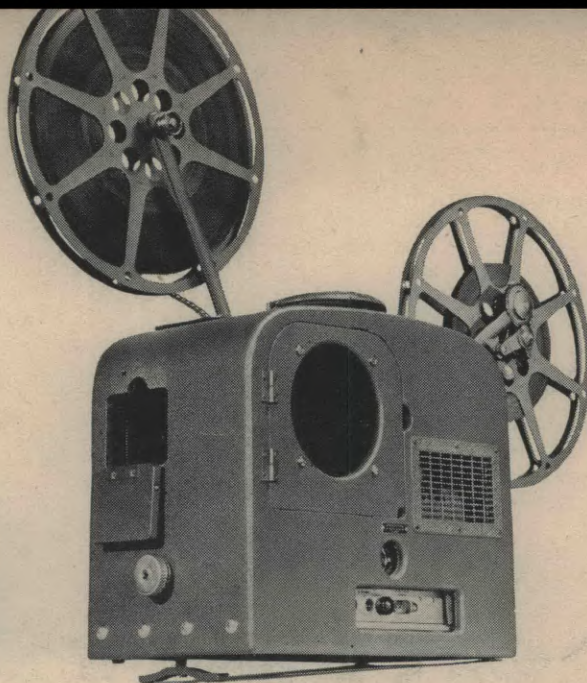
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD



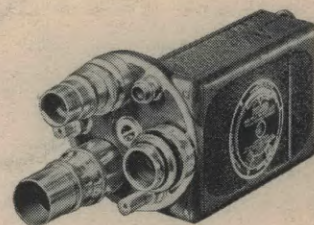
NEW ONE-CASE FILMOSOUND

Always a wonderful buy, this new, improved Filmosound is better than ever before! Outstanding advances include a new aluminum sound head that reduces noise radiation . . . new pre-aligned exciter lamp, matching in precision performance the famous B&H pre-aligned projection lamp . . . improved ventilation through new-type louvres . . . new reel arms that are attached or detached in a jiffy . . . new lightness in weight. Case is new, streamlined, smaller in every dimension. Higher undistorted sound output than any other lightweight sound projector. Six-inch speaker may be used in the projector or removed and placed near screen. For larger halls, larger speakers are available. With 6-inch speaker, an outstanding value at only \$449!



MATCHING FILMO AUTO MASTER 16mm CAMERA

Only 16mm magazine-loading camera with turret head that automatically matches viewfinder to lens in use. Five speeds, single-frame release. Film-movement mechanism matches that of Filmosound exactly. With F 2.5 Filmocoted lens only . . . \$261.50 plus tax.



NOW

2 NEW BELL & HOWELL FILMOSOUNDS

IMPROVED 4 WAYS

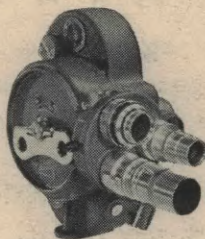
- 6½ lbs. lighter
- New slip-in reel arms
- Even finer tonal quality
- New quietness

HERE'S CONCLUSIVE PROOF OF FILMOSOUND SUPERIORITY

Now laboratory tests prove conclusively that the precision-built B&H Filmosound outperforms, outlasts competitive models *six to one!* Amazing margins of Filmosound superiority in film handling, mechanical perfection, screen picture steadiness, and quietness of operation are a matter of scientific record! For full details on this dramatic test between Filmosound and six leading competitive models, write Bell & Howell Company, 7148 McCormick Road, Chicago 45.

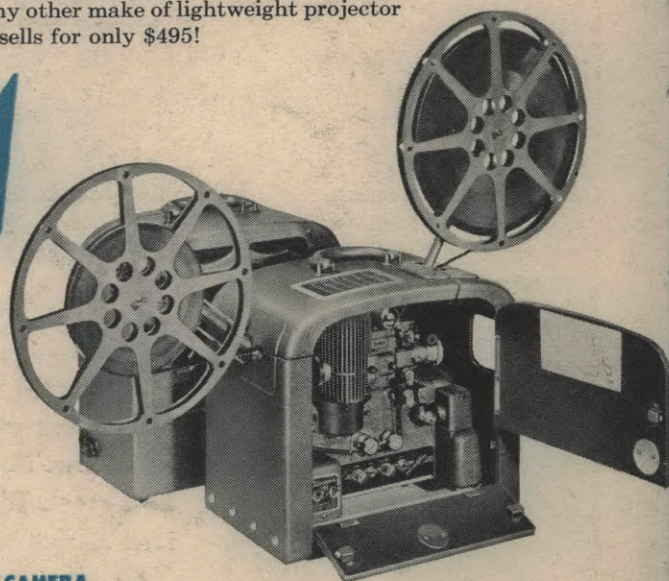
NEW ACADEMY FILMOSOUND

All the outstanding design improvements of the new One-Case Filmosound (above) but designed to accommodate larger audiences with separate speaker . . . 8", 12", or power speaker, as required. With 8" separate speaker, this improved new Filmosound provides double the sound output of any other make of lightweight projector . . . sells for only \$495!



MATCHING FILMO 70-DA 16mm CAMERA

A really complete camera for advanced workers, amateur and professional. Three-lens turret, seven operating speeds. Loads with 100-foot spools. Film movement mechanism of the 70-DA matches that of the Filmosound precisely. With Filmocoted F 1.9 lens only . . . \$295 plus tax.



ALL FILMOS ARE GUARANTEED FOR LIFE

During life of product, any defects in workmanship or material will be remedied free (except transportation).

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World